DESIGN

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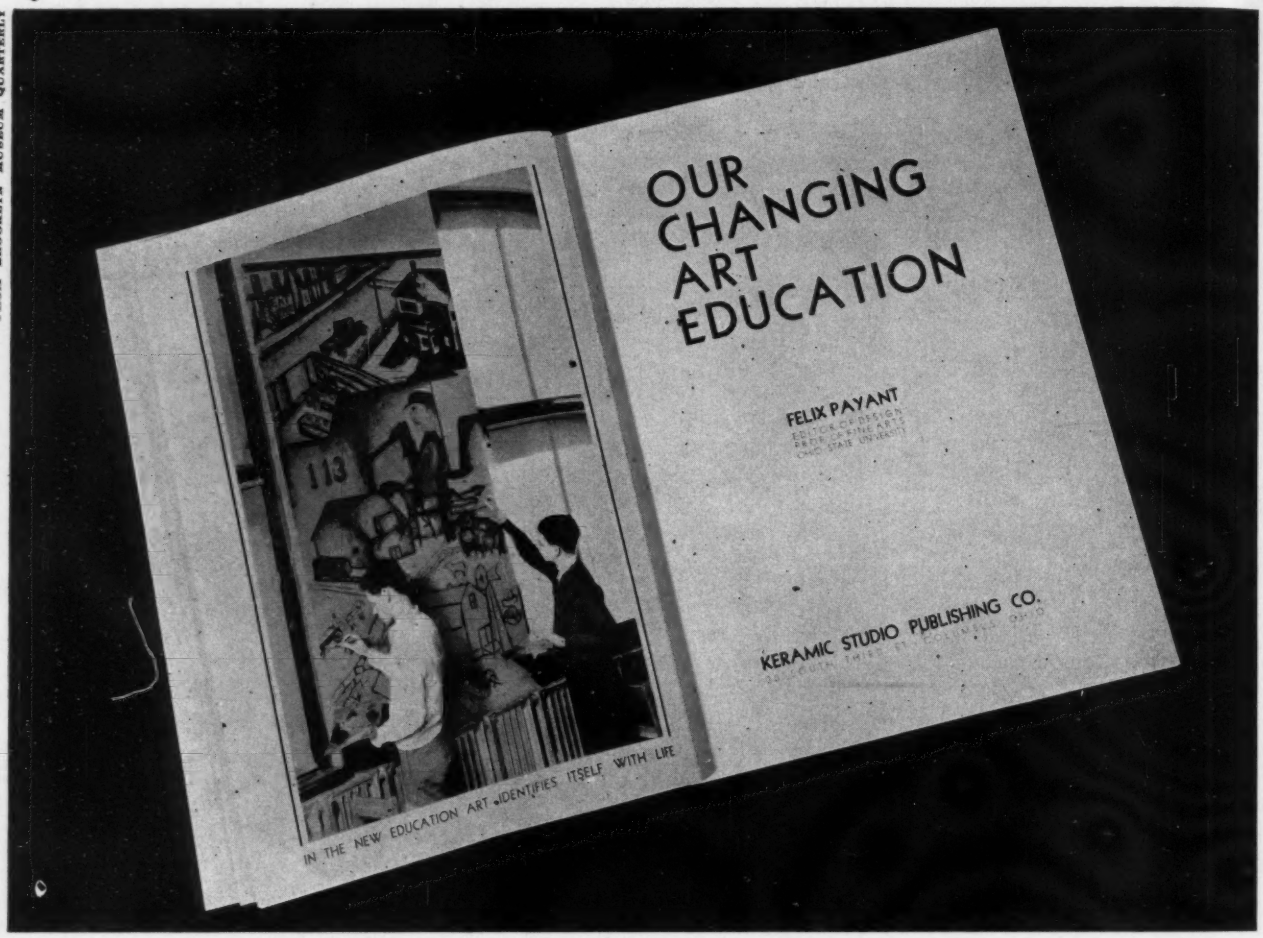
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FELIX PAYANT
EDITOR OF DESIGN
PROF. OF FINE ARTS
OHIO STATE UNIVERSITY

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DESIGN

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COVER 1
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THE EDITOR'S PAGE 1
DECORATION ENTITLED "LIBRA"
By Ilonka Karasz, courtesy Buffalo China Co.

PAINTINGS BY PUPILS OF TAMIJI KITAGAWA 2

THE PSYCHOLOGY UNDERLYING THE ART ACTIVITY PROGRAM 3
By Grace Munson

APPEARANCE ENGINEERING 5
By Hal Weir McPherson, E.E.

TRADEMARKS AND SYMBOLS 8
By Eric Hans Krause

DECORATIVE MOTIFS FOR DINNER PLATES 10
By Ilonka Karasz

AN EXHIBITION OF PEASANT ART STIMULATES A COMMUNITY 11
By Ruth A. Tumelty

TOWARD A MORE PROGRESSIVE ART EDUCATION 17
By Carolyn Svrluga

THE STORY OF JOSEPH 18
By Children in the Newark, Delaware, Schools

PUPILS TRANSFORM CLASSROOM 21
By Adeline Taylor

STENCILS 22

AN EXPERIMENT IN DESIGN 24
By Kenneth Arisman

DROLL FACES 26

PAINTINGS BY SIX-YEAR-OLDS 27

MARIONETTES AS RECREATIONAL ART ACTIVITIES IN CHICAGO PARKS 28
By Alice Beyer

MASK-MAKING AS CREATIVE ART 30
By Carolyn Svrluga and Ruth M. Blankmeyer

AN INTEGRATED UNIT 33
By Bernice Burroughs

CHILDREN PAINT PREHISTORIC ANIMALS 35
By Catherine Hopewell

MARIONETTES IN HIGH SCHOOL 36

HAND PUPPETS 37

POTTER'S WHEEL IN HIGH SCHOOL CERAMIC ART 38
By Edwin M. Winterbourne

WOOD CARVING IN HIGH SCHOOL 40
By Mary W. Dodge

CREATIVE ART IN HIGH SCHOOL MURALS 41
By Ruth G. Ely

THE STORY OF THIS MONTH'S COVER 42

ART IN THE MAKING • SUPPLEMENT LINE DRAWING 43 & 44

COLOR SUPPLEMENT Opp. Page 22
A Stencilled Picture by Richard M. Halls

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WHAT OUR READERS SAY

Your magazine, DESIGN, is inspiring, illuminating, and "in tune." I trust your judgment.—**Head of Art Education department, middlewestern university.**

When the depression came and we could have only one (art magazine) then without any hesitancy we chose DESIGN. It fits our High School needs better than any other and I do not know of a magazine that could take its place. Both the students and I find it stimulating and helpful.—**Instructor in a large city high school in Michigan.**

Again let me say how much I admire your work with DESIGN. I find it very rich in material to use in my college methods classes.—**Instructor in middlewestern state teachers college.**

I could not teach without DESIGN. I bind the magazine in book form.—**Supervisor of art in large city in Texas.**

I should like to tell you how much I am enjoying DESIGN. Since my work as supervisor includes grades and junior high schools, I have been pleased to see so much valuable material appearing along those lines. With general education making such strides in the way of progressive methods, art education needs just such material as you are presenting in your magazine to keep in line.—**Supervisor in a New York State school system.**

The magazine under your guidance has shown a marked development, and it surely fills a position of increasing importance in he world of art.—**Museum Director.**

I have received two copies of DESIGN and I wish to express my delight at the charm and vigor of the presentation.—**Research editor for a large fashion magazine.**

I have been interested in seeing DESIGN grow until it is now indispensable. I recommend it for the reference table of every school and library.—**Director of art, New York City.**

You certainly are to be congratulated on the excellence of your publication. You are doing it well.—**Art supervisor in middlewestern city.**

Enclosed please find the names of 60 subscriptions to DESIGN. DESIGN, with the choice selection of recent contributors, is doing more for the new meaning of Industrial Art in America than any other agency.—**Head of Ceramics Department of a large western university.**

For this term I am using DESIGN as a text for my class in Industrial Arts for Intermediate Grades.—**Art teacher in a large state teachers college.**

In many schools Design is ordered in quantities to stimulate art instruction and help the teachers. Write for our attractive club offers and treat yourself or your pupils to the best.

THE EDITOR'S PAGE

● As far as we can see there are today two definite schools of thought as far as art is concerned, whether it be in the matter of industrial design, creative arts, crafts or art education. Regardless of what area we consider, we soon discover that there are those whose objective it is to put over, by one device or another, a certain bundle of information about art. No appreciation seems possible to this group unless all the rules of art are taught, no creative effort is worth much until the individual has the rules of perspective well in mind —industrial design problems are to be attacked merely from the angle of some stilted set of principles dealing vaguely with line, form and color. They cling closely to and value highly the intrinsic value of subject matter.

● The other group is made up of persons, including artists and educators of a somewhat new and recent variety, who feel that the solution lies within the individual. That education can never succeed as a pouring-in process is generally understood today by those who are really trying to find out about education and art. Art cannot be separated from life activities and really count for very much. Any educator knows that imposing adult standards has been the great mistake among teachers in the past. Many people have been forced to be limited by the teacher, the text book and the curriculum throughout their school years.

● If we art educators are desirous of raising art standards in the home, in the community, in industry, in dress, in the theatre, we must begin from within the life of the individual, take the individual where he is and so set the stage that he will grow through the intelligent use of his powers, intellectual, emotional and physical. It is difficult to believe that in spite of all that has been said about creative youth, creative teaching, creative art, that there is that vast number of persons who make reports, draw up curricula and write books in which the first objective is art information. Then somewhere principles of line, form and color are to be taught along with abstractions fundamentally impossible to understand without much experience and creative experience. No wise industrial designer would set out to design a most simple object with nothing but a set of rules and factual knowledge. He has to experiment and approach the task creatively. When painters do not work creatively within their medium, their work deteriorates. When craftsmen merely turn out pieces according to rule, they have little art merit. Weaving which merely repeats traditional patterns is not as desirable as that which shows imagination. And so it goes throughout all of the arts.

● The possibilities for individual growth and social betterment through art are without limit. Any intelligent citizen or school superintendent should understand that by art of course is meant a "creative" process, and "creative" means from the standpoint of the individual with all his imagination, emotion and intellect.

Felix Payant

PAINTINGS
BY PUPILS
OF TAMIJI
KITAGAWA
AT TAXCO
MEXICO

THE PSYCHOLOGY UNDERLYING THE ART ACTIVITY PROGRAM

BY GRACE MUNSON
DIRECTOR OF CHILD STUDY,
CHICAGO PUBLIC SCHOOLS

The title of this discussion is a skeleton outline of its content. Make the words Activity—Psychology—Art. *Activity*—is expression. In any expression the *will* must furnish the execution. The will may be considered the instrument of expression. *Psychology*—is a science. A science represents organized knowledge. In any science *intelligence* must furnish the plan of organization, the pattern of expression. *Art*—involves æsthetics, the field of *emotions*. The feelings or emotions determine the manner and force of expression.

We have for consideration then the three great fields of mental manifestation—the will as the important instrument of expression, the intelligence for the pattern of expression and the emotions for the force of expression. We may divide mental manifestations into three general fields for convenience of discussion but we well know that the intelligence, the emotions and the will *never* operate separately. Any manifestation of *intelligence* involves in some degree both the will and the emotions. Any manifestation of the *will* involves the emotions and the intelligence. Any manifestation of the *emotions* involves the intelligence and the will.

When all three, intelligence, will and emotions are manifested in perfect harmony, in perfect completeness and in perfect effectiveness, perhaps we may call that Art in the fundamental sense of the term.

Art in the realm of painting or other visual fields, art in the realm of music or drama, art in the realm of science—biology, physics and mathematics—for the highest science becomes art—finally, the Art of living itself—all of these require the ideal integration of the intelligence, the emotions and the will, integration, not in a fixed pattern, but in a dynamic, constantly changing stream which has both variety and unity. Havelock Ellis in the "Dance of Life" speaks of Leonardo da Vinci as the supreme artist. "Every problem in painting was to him a problem in science, every problem in physics he approached in the spirit of the artist."

We are acquainted with the various types of individuals in which the intelligence, the emotions and the will are not integrated and not well balanced, e. g.: The cold blue-stocking may have much knowledge but no human sympathy, little æsthetic enjoyment and less executive power. There is no art here. Or, consider the wretched individual who is the constant victim of his own feelings or emotions. He never knows anything exactly and he is never able to push a plan through to its execution. Intelligence and will are subordinated to the emotions. There is no art here. Or, again, consider the aggressive executive with inadequate knowledge, inferior plans, no æsthetic appreciation and less human sympathy, the intelligence and emotions are overpowered and subordinated by the will. Certainly there is no art here! Considering art in its fundamental meaning we might well say that the highest aim in education is to help children to achieve the Art of living in the sense that insofar as the individual capacities will allow, those capacities are developed to the full, and function harmoniously, completely and effectively.

Now the human mind is so complex and the realm of subject matter so vast that we cannot sit down and draw up plans for this ideal integration of the intelligence, the emotions and the will. If you stop to think of it, there is nothing in the universe so complex and so wonderful as the human mind. We contemplate the celestial universe with awe and admiration. We examine the delicacy and beauty of a flower petal under the microscope and wonder at its cell structure, and the magic of the chemistry which makes its color. But these are absurdly simple and commonplace as compared with the human mind. The human mind is the supreme work of creation.

How, then, can we dare to proceed along positive lines to lay the plan for education? Rousseau advocated a period of "negative education" until the age of twelve, during which the tutor would offer opportunities for free expression. Perhaps if the tutor were sufficiently wise he might at the end of twelve years of observation know enough about the child's mind to take the responsibility for positive measures in education. In view of the complexity of the human mind and in order to achieve the Art of living we must allow self-activity and individual freedom in education. These must operate in a rich field of reality. Self-activity involves a freedom of expression which preserves the unique characteristics of the individual. Spontaneous natural expression during childhood lays the foundation for the ideal development and integra-

tion of the mental powers. The urge for self-activity is not a fad that has grown up overnight. It is rooted deep in the experience of the race. If we had time we might trace it down through the ages, first expressed unconsciously, later consciously until it becomes the theme of the greatest philosophers: Confucius, Plato, Rousseau and others. It is a basic in "government of the people, for the people and by the people". It is the fundamental concept of Christianity.

The modern idea of self-activity and freedom in education was expressed in a startling and dramatic fashion by Rousseau and was developed by Pestalozzi, Froebel, Herbart, Dewey and others. Almost two hundred years ago Rousseau published his educational novel *Emile*. He proposed "education according to nature" and discipline through "well regulated liberty". The world attended because the ideas which he expressed with so much vigor and such ineffable grace, were inherent in human experience. Not so long ago a writer in *Progressive Education* referred to Rousseau as "the wildest progressive of them all." Rousseau was a philosopher and a supreme artist. Out of his philosophy grew the science of education and out of the science of education grew modern psychology.

Pestalozzi, following Rousseau, promoted methods which should develop the "head, the hand and the heart". Frobel invented the kindergarten to foster "self-activity" in a natural environment. Herbart invented a system of psychology in which the three great fields of the mind, the intelligence, the emotions and the will, operate together in a dynamic unity to produce the well balanced personality. Personality, as defined by Havelock Ellis "is not something that can be sought, it is a radiance that is diffused spontaneously".

In spite of race experience, in spite of the advice of great philosophers, artists and scientists, in spite of a democratic government, and in spite of Christianity, education still tends to be formal, to place emphasis upon the education of the head alone. The development of the intelligence and the acquisition of knowledge still are the most important functions of most schools. Parents concur. They say "we want our children to learn reading, writing and arithmetic—leave out all of this foolish construction work and art and music. We send our children to school to learn—not to play". Business men insist that education must be "serious". The "fads and frills" must go. They are "too expensive". The old recitation method has, even among educators, become so entrenched that we have lost sight of the need for self-activity and well regulated liberty. Some teachers, some parents, even some principals and supervisors think that the process of education has been abandoned unless the teacher is active in front of the class every moment, drilling and pouring in knowledge. Naturally, if all of the time is taken up with teacher activity not much opportunity is given for self-directed pupil activity.

The true activity program must provide for self-directed pupil activity in all of the great mental fields. Children must have opportunity for the development of intelligence, and for the acquisition of knowledge, they must develop the power to think. We must give rich opportunity for the cultivation of the emotions through creative art, poetry, music, rhythms and other æsthetic activities. Human sympathy must have opportunity to function in group projects where there is a give-and-take in working together. Children must have opportunity for cultivation of the will through purposeful activity. The will is developed in situations which require application to a project until it is finished, leaving a sense of mastery and success.

In no other field of subject matter in the public schools is there richer opportunity for the ideal development of the mind in all of its parts and in harmonious effectiveness than in the field of creative art, providing that educators in this field follow methods based upon individual freedom and self-activity. The attitude of the teacher is that of the wise guide who knows the way but who never robs the child of the beneficient experience of error. She recognizes his right to make mistakes and his need to make them. Schiller says, "Error alone is life and knowledge is death".

We depend upon the creative arts to bring into education the supreme integration of all of the mental powers, the intelligence, the will and the emotions, combined in harmonious, complete and dynamic unity, to the end that our children may find joy in the supreme Art of living.

APPEARANCE ENGINEERING

By HAL WEIR McPHERSON, E. E.

The importance of the APPEARANCE of manufactured products is already so clearly recognized that we can safely augur:

1. Eventually every engineer will find some education along these lines necessary.

2. Appearance Engineering will become a requisite of every engineering college course of study.

3. Every important manufacturer will find it necessary to install an Appearance Laboratory to test and develop the eye-appeal of his products just as intelligently as he now tests and develops mechanical performance.

It is the aspiration of this humble text to offer a much needed scientific system on which to found the profession of APPEARANCE ENGINEERING.

The system proposed is in no way a scheme for ornamentation, but rather it provides a method of finding the construction which will please the largest number of people.

This system is the result of the author's own private researches, of which researches these present pages may be considered a report.

The aforesaid researches have consumed a considerable part of the writer's time during the past six years and for the past four years have necessitated the employment of a research assistant of considerable ability, a burden which few scientific men would care to assume from their own funds.

This research comprehensively covers an ancient field and has produced a theory for piecing together into a usable technique the fragments of knowledge observed by many races in all corners of the world over a period of thousands of years.

Our final source of information is a complete digest we have made of sixty-four authoritative texts on pertinent subjects, from lesser reference to one hundred and thirty more; notes from the inspection of hundreds of other volumes and magazines, and from the writer's own observations.

Figuratively we have made a digest of a 30 foot shelf of books selected from a shelf 1200 feet long. (The World's Art Literature.)

Preparing this digest entailed searching out every known fact from the world of art, psychology, logic, and many other subjects apt to explain factors influencing our mental reactions toward the appearance of an object. The resulting digest contains all of the pertinent data we could collect, assembled in an orderly manner.

After this digest was completed a scientific theory for correlating the same into a usable system was tediously evolved by the author.

This systematization instantly indicated the absence of knowledge previously unrecorded and thereby further enriched our collection of facts.

Each individual fact gleaned from this research and correlated by my theories was reduced to a single sheet of data; that is, the data sheet on each factor carries nothing extraneous to the one uncomplicated fact under consideration.

These data sheets pretend to accurately classify the fact, clearly define and illustrate the point, and to give the rules for appraising the reaction value of the fact. That is, an index value showing the relative importance of the fact under consideration is given on each data sheet; also the maximum and minimum values assignable for each factor are shown.

All test work is referred back to these data book sheets for deliberation or question.

These data sheets can truly be called the first coherent gathering together into one assemblage of any very large number of the facts of art.

Each of the facts classified on these separate data sheets is naturally a possible FACTOR in our reaction toward some particular object.

Any visible part, appurtenance, consideration, manifestation, law, or phase entering into the appearance of an object, also any connotations or associations thereby produced, are FACTORS entering into our reaction to an object.

Each of the major factors is a collection of all the entities belonging to a certain class. Example: The major factor, "Shape," is composed of all of the minor factors concerning the shape of a product. Many of the minor factors are in turn composed of a number of lesser factors, and some of these "fleas have fleas," making a total of some hundreds of possible considerations of various importances entering into our reaction to the appearance of a product.

Definition of My Appearance System by Analogy With the Chemical System

Both sciences are a STUDY of ELEMENTS and LAWS.

In Both Sciences: The elements are INDIVISIBLE UNITS.

There are millions of "substances," but these are all combinations of a really small number of elements.

The elements are divided into two classes which can combine into millions of different "substances."

Known laws of combination create compounds of the elements.

There are individualized assemblies of elements (known as motifs* in appearance, but known as ions in chemistry).

The action of certain laws on certain elements usually produces predictable reactions.

In an analysis we can always expect to find some factors or items in every design or substance (like sodium in chemistry), while other elements or compounds are quite rare. Yet the rare ones, while easily overlooked, are valuable.

Analysis is divided into two branches, Qualitative Analysis and Quantitative Analysis. A qualitative chemical analysis states that a substance contains sulphur and iron. A quantitative chemical analysis states that the substance contains 99 per cent iron and only 1 per cent sulphur. The science of Appearance has, in the past, been purely Qualitative. The statement: "You must do this—you must not do that," was as far as the science went and no attempt was made to evaluate the benefit of conforming to a law or the penalty of non-conformity. The present treatise adds the Quantitative Branch to the science of Appearance (Art).

The chemist knowing the ELEMENTS and LAWS of COMBINATION and REACTION knows a great deal about a substance the first time he hears its correct name. This is now rendered true in appearance. For example: We can completely equate any color by a system almost identical with that used in chemistry, viz.: A certain color can be completely formulated as follows: "30 per cent solution of $R_4Y_3B_7$ in white."

Our physical elements are only ten in number—three colors and seven shapes.

The Three Elementary Colors Are (by older theories):

Red.
Blue.
Yellow.

All colors are mixtures of the three elementary colors.

The Seven Elementary Shapes Are:

The Circle.
The Semi-circle.
The Letter "S".
The Spiral.
The Wave Line.
The Broken Line.
The Straight Line.

The various modifications of the seven elementary shapes may be considered as merely seeing them in different perspectives.

* The seven elementary shapes have been incorrectly referred to as motifs by some writers.

All things that we see are COMPOUNDS of the above ten elements.

The major Laws of Appearance are also relatively few in number. In fact, it is doubtful whether the known major laws will ever total one hundred. All laws fall into one of two classes—PHYSICAL LAWS or PSYCHOLOGICAL LAWS.

Our laws apply equally well to all divisions of the science, for instance, proportion applies perfectly to color, shape, harmony, rhythm, etc.

Our Reactions to Appearance.—Our reactions to what we see are all of the emotions. All of these reactions fall into one of just two classes—favorable (+) and unfavorable (—).

Engineering teaches us that little is known of any science or phenomena until a means of measuring or instrumenting its properties is devised. After that stage is reached progress is immediate and unbelievably rapid.

My goal is to devise "instruments" for the embryonic science of art.

The means I have devised for measuring appearance (beauty) is my system of factoring. In this system we have set up a reaction value for every FACT (or factor) we have found recorded about what "looks nice" from the cave age to the radio age.

Just how beautiful an object is may be arrived at through the number of people per 1,000 who (unaided) react favorably to it. This conclusion can be predicted only through an examination of the many factors involved, determining the value of each and the sum of the values of all.

The values assigned to each factor are reached by various convenient methods, some of which were referred to in Part I of this treatise. As an example, the values assigned to certain factors of appearance are arrived at by determining how many people per 1,000 belong to a certain class.

By following my system every known factor of appearance is automatically brought up for recognition and consideration. The possibility of human error is thereby reduced to the following:

1. The factor will not be recognized.
2. The factor will not be exactly appraised.

The more serious danger (which exists in the methodless techniques of my predecessors and contemporaries) is eliminated—namely—totally forgetting the factors which may be most vital. Dangers one and two have been reduced to a minimum in my system as explained in Part I.

No matter of importance in human affairs is decided by ONE factor or consideration alone. Rather, the final balance is struck by the "representative average mind" through the summation of all of the reactions produced by all the factors encountered.

In each class of product there are certain factors which must be accorded higher than their ordinary scores and this increase is provided for in my system.

My system of evaluating our REACTIONS is based on the following generalization—people are influenced by an average of all the forces reaching their brains. That is, all forces present act upon the volition. However, at any one instant some one force usually has complete ascendency, in any one individual, to the exclusion of all other considerations. It is also true that certain fractions of the "genus homo" are always swayed completely (overwhelmed) by some one consideration to the exclusion of all others. Admittedly the reactions of no one person can be accounted for at all times, but average or probable reactions can be determined.

For the sake of convenience we make the assumption that the reactions of the average man to any one factor entering into the appearance of an object are proportional in strength to the number of people per 1,000 overwhelmed by it. Hence we determine experimentally how many people out of a thousand will react to one consideration alone to the exclusion of all others and assume that this represents the power with which the average man will react to the particular aesthetic stimulus.

For example: We determine that only 50 people per 1,000 bought a certain object solely as a result of the stimulus we wish to evaluate. From which we conclude that the average person will be influenced to a POWER of 50 units by similar use of this same factor; i. e., will be 0.050 determined to buy.

Extended research has proven this major assumption subject to errors in individual factors as high as 30 per cent. However, since our system proposes the appraisal of the many factors entering into the appearance of a design, an error in any one factor vanishes in the total average.

The visual appeal of a product is the sum of the appeals of its constituent factors.

The final sum of the values of all the appearance factors entering into a design will give us an excellent idea of the public acceptability of the product's appearance.

This summation and the sub-totals also indicates the importance of each fault or feature.

Score Cards

To facilitate analysis and summation in the application of my system a simple and convenient system of laboratory score cards was developed for use in testing the appearance of any product.

A separate score card has been set up for each CLASS of FACTOR listing the names of all the minor factors falling under each general heading, the maximum and minimum values assignable to each, and the number of the data book sheet on which each is fully treated.

The aforementioned maximum and minimum values are most useful when we skim through the score cards on a specific evaluation, for we can quickly pick out whether the value of any particular factor is maximum, minimum, known intermediate, or some value to be determined by interpolation between the nearest known conditions. In fact, a laboratory operator familiar with these score cards can skim through an appraisal and be able to report the same day on the probable success or failure of a design, for in a specific case he has only to judge the position of the case between the established limits of each factor as shown on the score card.

Blank spaces are provided on the score card for the numerical value at which each factor is appraised in the case at hand.

Admittedly, all designs will not include every factor, although some particular factors will be found in almost every design, but every factor must be taken into consideration regardless of whether it appears in the design or not, on the supposition that its absence may be an asset or a liability. Hence we should go through a complete score card for every design.

At the foot of each score sheet, totals are struck of the POINTS SCORED and the total possible points (THE POTENTIALITY). The ratio of these two items is the EFFICIENCY of the DESIGN considered.

$$\text{EFFICIENCY} = \frac{\text{SCORE}}{\text{POTENTIALITY}}$$

Conclusions

The value of my system is:

First: It will indicate whether or not a product is marketable.

Second: It will indicate the CAUSES of the poor appearance of an unsuccessful product (by the process of elimination).

Third: It will suggest the remedy for defects.

Fourth: It furnishes a mental foundation for creating designs and also furnishes a method of attacking hitherto uncharted and unprecented problems or designs.

Fifth: It provides a method of organizing the world's knowledge of appearance into a usable system, and assembles in one place the information now so hopelessly scattered.

Sixth: It combats snap judgment, error of an individual, non-representative circumstances, prejudice, "Yes-Man," etc.

Seventh: It combats the danger of a single fatal error in judgment; that is, if we are called on to simply say a design "is or is not good looking" we can by one scanty act of judgment make a possible "fatal" decision. The human brain is not very reliable under such circumstances. Contrarily, the brain in evaluating a great number of details may possibly be considerably in error on certain points, but is unlikely to be far off on the average.

Eighth: It substitutes the "process of exhaustion" for hastiness.

TRADEMARKS AND SYMBOLS

By ERIK HANS KRAUSE

The basic principles connected with the creation of a trademark design could not be better demonstrated than through an outline of its historic development. Trademarks are practically the only modern exponents of a once widespread symbolism.

Symbolic designs are really the first manifestations of man's culture, as they were a medium of expression before any written language was evolved. Even then, they proved indispensable to the expression of abstract matter. A group of people, from a tribe to a more complex unit, invariably adopted some device which was recognizable by all members as the symbol of some divine force, or of their own power and existence.

Forms and impressions of natural and supernatural phenomena were the first to be incorporated in such design, such as sun, moon, stars, lightning, water, etc. As activities and occupations become more diversified, the many forms of the surrounding fauna and flora are adopted as symbolic devices, according to usefulness and other characteristics.

Some of these symbols are even used and understood today, particularly those which have been used in heraldry and in the coats of arms of monarchies.

The use of letters, perhaps only a systematic application of symbolism, introduced certain combinations of letters and designs and they were used by artisans and craftsmen to sign their work. These marks were soon identified with good workmanship and quality, and in that sense became the first trademarks. This method of identification was soon adopted by merchants particularly, as very few people of that time were able to read the name of the trader or his merchandise. This was also one of the reasons for the extensive use of symbols on inns and hostelries; a red lion or a golden bunch of grapes could be recognized by a traveler in any language. The designs created in these times are still exemplary in the clear interpretation of their purpose.

The coming of the machine age, and the consequent decline of the tradition of individual craftsmanship, brought about a rapid deterioration in the field of design, and particularly symbolism. The proud exponents of personal achievement had to give way to an ugly realism, which did not fail to put its mark on the designs it created. The owner of a cotton mill, for instance, was not content to display a characteristic symbol of the trade; the trademark had to show the whole works, inside and outside, in all the ugliness of its undeveloped state.

Under this prevalent tendency, no worthwhile graphic tradition or standard could be maintained; and so the decline of creative design became inevitable.

The modern designer is faced with the graphic derelictions of these decades, which will have to be redesigned to meet the requirements of today. He has to face the facts of a much more obvious machine age, and has to create for it, as he has to live by it.

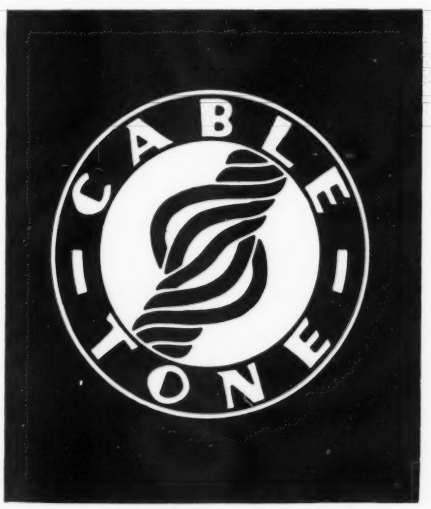
It is not difficult to prove that industrialism can very well be interpreted in symbolic designs. For that matter, the most recent and most promising achievements of industry actually force the designer to resort to symbolism. Such abstract matter as electricity, radio, television, X-ray, vitamins, etc., while accepted in every day life, can within the scope of a trademark be explained only through symbolism. This holds true of most subjects connected with the Arts, Science and Religion.

In regard to the many concrete cases which may have to be represented by a trademark, the present tendency towards speed and efficiency can only favor the precise and functional treatment of modern art. The latter, just as industrial design derives its motifs from the functional lines and forms of the subject matter.

The clearly defined requirements for a trademark design determine the choice of technique and the in-

TRADE MARKS

These were designed by Erik Hans Krause for Keller - Heumann-Thompson



terpretation of the subject. The solution requires broadest imagination as well as precision of thought, a rather unusual combination.

There is hardly any other species of design which has to be as flexible as the trademark; it may be reduced to half an inch, and yet is supposed to retain its character as part of a gigantic poster. The black and white master drawing is apt to be reproduced on metal or cloth, or as a mold for plastics and glass. Furthermore, the project may call for additional renderings in two, three or more colors.

The abstract motif permits the greatest variety of adjustments, but many products have sufficiently characteristic form or features suitable for graphic treatment. Another solution is generally reserved for subjects of great dimension or intricacy, which may defy the ingenuity of the designer. An unusual arrangement of a trade-name or smybolic letters may lead to a graphically sound design, in spite of the atrocities which have been committed in the name of originality.

Considering the improvement of the last years and the increased appreciation of applied graphic art, the future looks bright for the designer. He has discovered the latent possibilities of the machine age, and in turn, industry begins to appreciate the efforts of the designer for its own benefit, and incidently for that of our cultural progress.

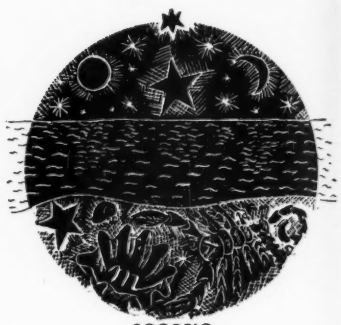
ARIES

TAURUS

GEMINI

CANCER

LEO



SCORPIO

SAGITTARIUS

CAPRICORN

AQUARIUS

PISCES

These decorative motifs for dinner plates were designed for the Buffalo China Company by Ilonka Karasz, and are based on the signs of the Zodiac. Libra appears on the editorial page this month, while Virgo was shown in the same position in the September issue of DESIGN

Right—A handwoven and embroidered Czechoslovakian blouse worn on holidays. Below — A handwoven Czechoslovakian table scarf.

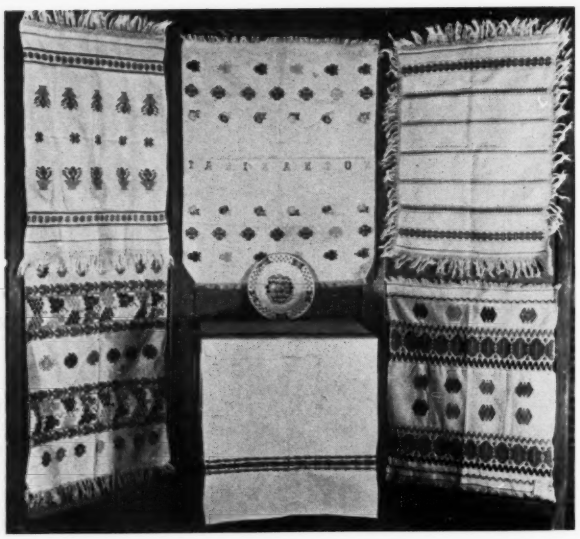
AN EXHIBITION OF PEASANT ART STIMULATES A COMMUNITY

RUTH A. TUMELTY
SUPERVISOR OF ART,
McKEESPORT, PA.

The exhibition of peasant art started on a gray sub-zero winter's day—when it was up to me at last to take the initial step, the step that might spell success or failure in the minds of those loyal teachers, (willing to be led if I would but show the way) teachers and administrators who wanted nothing so much as to have their faith confirmed. Standing that day before a little group of seventh grade pupils most of whom were Czecho-Slovakian, I first began speaking with them about their home land across the sea. (What an unheard of thing! Had not a lesson in perspective been assigned for that day?) But I went on burning my bridges behind me, as it were, and, incidentally also burning stacks and stacks of cut and dried outlines, for that is eventually what it amounted to as subsequent developments proved. Be that as it may, I was quite unprepared for what actually happened in that little gray classroom. Half ashamed, some of the children arose and timidly told me that they were Czecho-Slovokian; then they cast bashful looks in the direction of their teachers, present of course, for the "demonstration drawing lesson." What astonishment was on the faces of those children when I told them that I should be very proud if I were a Czecho-Slovakian. What fine American citizens they should be because they had so much to give back to America in gratitude for her wonderful welcome to them here! The startling effect of such simple truths! Amazement spread over those broad pale little faces, a spell fell over those children! Indeed I had not expected to bring a magic to them. Suddenly several children began to talk almost at once, a few giggled nervously.

Could they believe their ears, these little "foreigners" as they were called? Had they heard aright? I went on speaking and leading them to spontaneous speech. These children felt rather than understood my sincerity and understanding. Soon all the children began to talk; funny little voices, quaint, almost poetic phrases arising from the sudden need for expression, telling me of many things about themselves and their parents and their customs. What a revelation! They showed in every way that they could hardly wait to hurry home to tell their parents of these matters. The word of the teacher bears weight with the foreign-born parent; he remembers the meagre educational opportunities afforded the common man in Europe, and he respects the American public school and the American teacher. Behold, now the teacher had said that Czecho-Slovakia was a great artistic country!

In suggesting that the children bring into the school some of their treasures of peasant art for others to see and appreciate—neglected things stored away at home



A group of handwoven and embroidered Czechoslovakian textiles. In the center is a Czechoslovakian plate.

in forgotten attic trunks and out of the way places, I did not fail to impress upon them that the school held their beautiful things in high regard; the school would guard them with loving care and protect them, too, under lock and key overnight while the materials were being assembled, until they were once more placed in the hands of their envied owners after the exhibit we were planning had been held. Months before a tale had reached my ears, how once upon a time there had been a rank exploitation of a certain foreign craftswoman's work. In true foreign generosity she had loaned some of her hand woven pieces brought here from the old country to a local organizatin for display purposes. Several of her textiles just disappeared! The foreign-speaking woman had absolutely no redress; she is just one more case of disillusionment that has contributed in a small way toward the mistrust and mutual antagonism existing too frequently between the American stock and the so-called "foreigners" in the community. Whose blood does not boil to imagine the fate of one of those exquisite textiles! A mere bath mat now, perhaps, in one of the "better homes!"

During those first exploratory days certain misgivings had crept in; many unforseen obstacles reared their leering heads to shake the faith and dampen the spirits of those enthusiastic ones who were giving their whole-hearted support to the new art adventure. Just at this juncture a most fortunate thing happened. Miss Ruth Faison Shaw stopped off in McKeesport on a flying visit through the state. When I happened to speak about the Czecho-Slovakian children to Miss Shaw over a hasty luncheon, I little realized what help was at hand. The instantaneous interest of this great-hearted, widely-traveled woman saved the day. Her enthusiastic encouragement and her invaluable suggestions at this time were the seal of approval so sorely needed to bolster up wavering faith. To those whom her kindly words brought renewed courage, her approval was really a promise of success. It was she who suggested photographing the exhibits "when and if"; a splendid device that might otherwise have been overlooked for keeping faith with those children. Indeed, no one had gone so far as to think of the indispensable part the camera might play in that larger purpose; nor its immediate use for preserving in permanent photographic form those art objects of the children which might only come out of hiding for a day, ere they were returned safely to their dark storage places, lost forever from the eyes of those who wanted also to see and admire.

The first exhibit, entirely a Czecho-Slovakian display, occurred shortly after the first class discussion. That school, located in the poorest district of all, had been literally swamped with beautiful textiles, costumes and odd objects of infinite vaiety and beauty. A fury of joyful work followed in arranging those things to their best advantage. The result was lovely to behold. The old and shabby room was completely transformed by the breath-taking colors. The photographs tell of exquisite workmanship; the color is now but a memory to those who came and saw. That afternoon the upper grade classes were suspended so that the children could attend the exhibit in a body. Those childen, long believed to have no background, and certainly no appreciation, filed awkwardly into the room until it was filled to overflowing. Some certainly succeeded in looking sheepish to hide their great pride. I merely talked with them briefly; it was not for me to lecture them! Those children, those "foreign" children whose background has not only been overlooked but belittled as well, felt the tremendous importance of what was happening to them. Best of all they were delighted to be thus exalted under the very eyes of their regular classroom teachers who were standing there to see them glorified; for those children did take this tribute as something very personal. Now at last they knew that they have a great heritage to live up to; that truth has been sealed. We talked of the color and sunshine that the beautiful old-world textiles had brought to the dingy old room; and when I said that McKeesport needed more color like theirs, they were delighted beyond words to tell. Some of the children laughed out loud, and then quickly subsided when by side-long glances they feared that their teachers might regard laughter unseemly on such a special occasion. The children were reassured, however, when what they saw on their teachers' faces was appreciation, too! Then they were gleeful indeed, and overflowing with words. I cajoled them too and teased them for ever again asking their teachers what colors to use in art class. They smiled and were proud when I said that now I

knew that they themselves would always know in their own hearts the best colors to choose. The subsequent use and application of color in the regular school art work has shown a marvelus independence in consequence. The new old-world spirit has indeed manifested itself here and there in ways hardly to be undervalued or ignored by the observing teacher.

Due to the onrush of events, it did not seem practical to invite the public to attend that first exhibit; but one Croatian woman did show up quite by accident. She talked with the teachers and pupils for an hour or so. What a world of knowledge of hand woven linen this humble creature revealed to those who listended! Her broken speech was difficult at first to understand. (She was an American citizen and had lived here among her own people exclusively, as so many of the foreign people do.) Amazingly intelligent she was; her dark eyes flashed so brilliantly with excitement that she succeeded admirably in conveying by gesture and fervor what she could not express completely in words. Broken but meaningful words, "It is thirty year since I leave the old country, but I have never forget this," and she rocked her body back and forth rhythmically, treadling her foot at the same time in the manner of weaving.

In March, by some strange lucky coincidence, a delegation of scholars and cultural leaders from the Academy Matica Slovenska in Czecho-Slovakia arrived in McKeesport. In announcing the public meeting to be held the newspaper also stated that, "The Matica Slovenska was organized in 1861, with the purpose of perpetuating the Slovak language and preserving national ideals and customs. In 1875 it was closed by unfriendly government and was not opened again until 1918, with the establishment of the Czecho-Slovakian government."

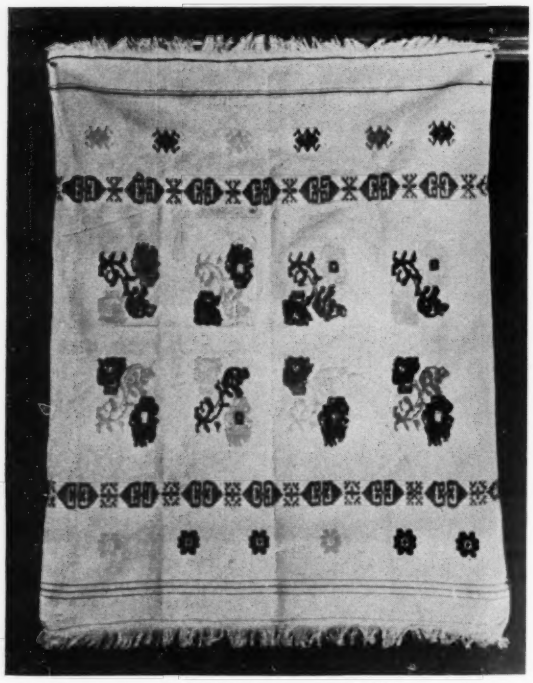
The audience seemed to be very slow in arriving that night of the meeting. As they straggled into the dimly lighted Slovak Hall, alone or in little family groups, some were apparently wealthy Foreign-Americans well known here, but most of them were obviously hard working people and ill-clad. Was that old-world dignity, or just assumed reluctance on those humble scrubbed faces, seared with lines until the skin had stretched taut revealing the broad Czech structure beneath? It failed to mask completely the inner exuberance—for in spite of the moving and shifting, a solemn quiet was in the air as these people presenting such poignant contrasts in degree and station, filed down the aisles to the first places they could find where they sat patiently on the edges of the hard chairs. Suppressed excitement in the air—there came a resounding chord from the piano and the people arose in a body and sang the "Star-Spangled Banner." The last faltering note of their tribute had barely died when—what a thrill!—to a man they burst into their own ancient hymn, "Hej Slovaki!" The very rings and ropes tied back up among the rafters for the occasion

An embroidered Czechoslovakian vest.

reverberated with the movement and swing of the song; and the visiting Americans in the audience who had been loathe to contemplate sitting through a three hour's program of speeches and entertainment entirely in a foreign tongue, must have been glad that they had come. Immediately after the meeting, Mr. Josef Cinik, head of the Academy's Art Department, had an opportunity to see the Czecho-Slovakian school photographs that I was so anxious to have him see. For many reasons quite obvious his appraisal was most important. Through the aid of a rather surprised interpreter, Mr. Cinik succeeded in assuring me that the pictures were indeed excellent examples of the finest typical peasant craftsmanship. What a splendid story that was to take back to those eager children!

There had followed exhibits meanwhile in seven of the total of fourteen elementary schools in the city—each exhibit successful but differing widely in content and emphasis according to the district in which it was held. A quiet, sure sort of enthusiasm spread through the schools. Here was an art of their very own. What a proud discovery! Toward the wind-up of the projects the local newspaper printed an article which especially pleased the children: due to a fine piece of cooperation within the organization the lurking danger of arousing competition between schools and all the ensuing friction resulting from the wrong kind of publicity had been successfully avoided.

A splendid exhibit was made in one newer school building where the entire gymnasium was used for the display. The second group of photographs including those of the children in costume were taken of this exhibit, where—due to the heterogenous foreign population the neighboring district—almost every



A handwoven Czechoslovakian table scarf.

country in Europe had representation. There were dolls from Sweden and hand-turned brass candle holders, more Czecho-Slovakian textiles of unimagined variety, a Mussolini inspired textbook chockful of beautifully colored and printed soldiers disporting themselves through the pages in various appealing phases of battle regalia, and "souvenirs" from France, of the vintage of 1918. Paris tinsel side by side with peasant gold!

On this occasion the parents came in flocks. I recall one timid poorly dressed man who shambled up to the door. He had a little child by the hand and he hesitated, having observed no other men present within. I hastily opened the door urging him to come inside with his little boy. He stepped in humbly and gratefully. Other fathers came too; but this man stayed longest. In his broken but intelligible English he explained many things concerning certain methods of growing and preparing the flax and thread, and of weaving and embroidery. A rather remarkable hybrid attracted his attention and he gazed for a long time on that piece of American-made red cross-barred tablecloth linen—where across one end some American-Foreign woman had attempted to weave a trite "Americanized" tree design in turkey red thread. The piece is shown resting under the Czecho-Slovakian Bible in one of the textile groups photographed. What a sad final ineffectual gesture of a woman artisan to her lost craft!

These American-Foreign people are too humble to dream that they have—in the second generation—an art contribution of inestimable value to make to America. To be accepted as Americans—to be called Americans—that is their fondest hope. America has long been too busy or too indifferent; now she can not afford to overlook nor fail to encourage and embrace in the schools of the industrial district that abundant art talent that has literally been dumped in her lap—that genius which, properly fostered and encouraged and developed in the schools, will salvage from this yet untapped source the great industrial artists for the future. These young artists descended from a long line of ancient artists can be trained to make and to experiment with American materials so that when the time comes they will be adequately equipped to lavish their talents upon American industry where the art quality of the machine-made product—the art sadly absent in the first crude haste for mass production—will be established, and ugly things will vanish at length because nobody will buy them. The modern school can not fail to provide broad and adequate technical art training; the school must also awaken the aspirations of those gifted ones whose art talents, inherited and manifested through the ages, promise so much today to America, toward vitalizing a truly American art.

Certain general progressive policies have recently been adopted and established in our schools directly due to the far-reaching influences of the Foreign-American exhibits, and several very important specific results for the good of art education here can be traced to the same source.

The American children have had a real lesson in art appreciation. They have not only been influenced for the good by actually seeing these examples of fine craftsmanship coming from an unexpected and long belittled group of people in their very midst, but they have been led to admire the spirit and talent behind the hands that wrought them with such loving care; furthermore, they have been stimulated to do better work, to aim for the highest creative expression themselves.

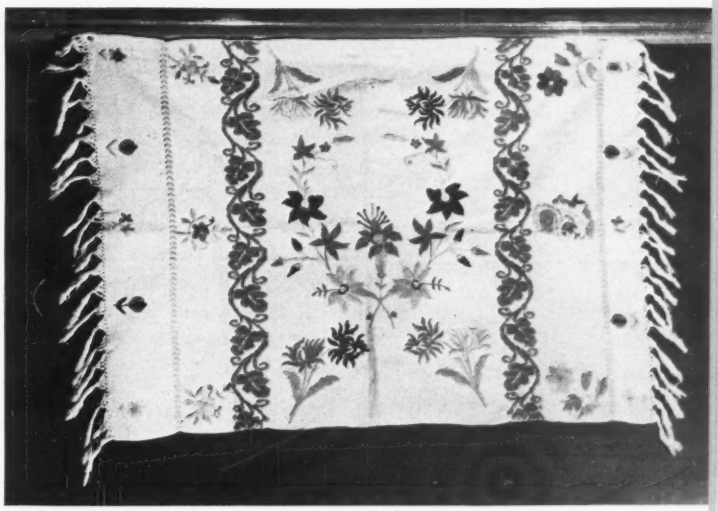
The community has participated to a degree that can not now be measured. If only a few people saw, then at least they know that McKeesport has an art of its own. Exhibits of such high standards have gone far toward drawing the attention of all to this unbelievable revelation of indigenous art and beauty—a great source of pride because it belongs to these people and to this community. The exhibits have also demonstrated the principles of the finest type of art evaluation at work under the very eyes of the children, the teachers, and all those others who saw.

It is but one step further to lead these children to take pride in that wonderful art material—Steel—and to appreciate what Steel means to American art. The machines made possible by steel and all the innumerable by-product industries that have sprung up with the expansion of the steel industry during the last fifty years—all these benefits which are theirs by birthright—they will some day claim.

That their steel has revolutionized architecture, the finest art of all—has been too little known or appreciated by those who have labored to make that steel, reaping such niggardly returns for their scorching, life-sapping labor. Today as well as fifty years ago, in 1890, when the possibilities of steel construction first inspired Louis Sullivan to create honest American buildings stripped of meaningless traditional ornament, the first promise of the new American ideal —Europe has been looking to America! Louis Sullivan and his disciple, Frank Lloyd Wright, have been hailed as pioneers abroad for two generations; but it is only within the last decade, and since the death of Sullivan, that these men have been recognized and acknowledged in their own country. Does America overlook her genius because the people have been taught to revere only that which is old and rare? The progressive art critic may well question why a Titian painting, purchased at a fabulous price even within the past year, has been exalted and publicized by those who should know what is truly significant art for America today. There is money aplenty for museums, but is there no money for an American Industrial Art School. That is what America really needs! He may also wonder why the finest American buildings must needs be decorated by Spanish and Mexican artists! The art leaders of vision in this country today must face the problem squarely: the ignorance of the many is abysmal, and the ignorance of the mighty is sublime! The art educator in the public schools can not condemn; he must work with what he has in seeking to understand the toils of a great country destined to be delivered at length in glory—in the fruition of the abundant artistic and inventive and building genius arising out of aspiration, that truly American force that has pushed the frontiers ever onward during the last century and that today is pushing skyscrapers up into the sky in stark beauty—the marvel of the whole world! The flowering of the amazing talent of the rising generation, the American artists-to-be, will not so easily be denied or swept aside, for America is beginning to awaken to her own artistic heritage.

The skeleton of a new progressive art program admirably suited to fill some of the present needs of these schools has already been formed—that has been the one greatest accomplishment to emerge almost spontaneously out of the exhibit experiment. Built out of the splendid and enthusiastic contributions of administrators, principals, teachers (and children, though they were unaware), this program is the best evidence that the progressive attitude has come to stay. The success of this new, growing, organic type of program has almost been phenomenal. It really "works," and in a system where two hundred and twenty regular elementary teachers must teach most of their own art under regular classroom conditions.

It is most desirable that the teacher of the upper grades be fairly well grounded in the techniques of drawing and representation; for then she will not "protest too much" about their apparent lack of emphasis, but will spend more time stressing those fundamental principles of good taste, suitability of purpose and design, and use and material. Most important of all she can turn her attention to those matters concerning self-expression and creative experience. The teacher becomes something of a diagnostician of her pupils' needs. Imagine a doctor who would not draw out his patient's symptoms, nor heed one of his needs or complaints! It is unthinkable! The progressive teacher will have many discussion lessons where most of the talking may come spontaneously from the pupils. The hints volunteered by them of their interests and experience will serve as signals to the alert teacher. Worthwhile, purposeful projects will grow and take material shape in artistic form when the imaginative and inventive impulses of the children have been guided and stimulated by the skillful judgment and leadership of the sympathetic teacher, who is human rather than sentimental. She will respect the child and his curiosity, for she knows that imagination and invention, as well as art and making, are closely akin. The teacher will provide in every way for exercising the imagination of the child; for imagination is the source of creative thought and expression. She will be prepared to teach skills when skills and techniques are needed—for the successful completion of the task at hand, as well as for motivating higher effort inspired by the satisfactory experience just completed. Superior perhaps in skill and judgment, she will educate the child who is doubtless superior to her in imagination and creative ability. She will not confuse these distinct processes to the detriment of the child by assuming for a moment her complete superiority all along the line.



A Czechoslovakian handwoven and embroidered Easter cover for a food basket.

In many widely separated schools of the country, this "freedom" of the modern school has come in for plenty of criticism from the half-hearted school people themselves, as well as parents and others. Certainly something must be wrong where confusion reigns and children lack self discipline. Such conditions rock the very art principles of harmony, order and fitness to purpose at the very foundations.

The moden art program frequently uncovers approaches and devices never before included within the realm of traditional art education. The art teacher keyed to modern methods often discovers many real needs of the child long neglected for more directly adjusting his attitudes and relationships to the school, and the home and the community. The adolescent child is not the only problem confronting both wise and unwise teachers alike in their attempts to teach through a cooperative set-up. The almost too simple solution of this problem of self-control and conduct could be applied lower down the line where teachers fear failure through lack of complete understanding, and fall back on teacher-imposed rules because these regimentary regulations have so long succeeded with the majority of children. A more democratic and positive success can result by applying the same principle of invoking the child to aspiration by elevating that thing in his prsonality which is really fine. It has been done in large groups under very unpromising conditions. The teacher at first must have infinite patience and complete faith in her ability to accomplish, at length, that which she believes to be a most important modern attribute—good manners.

From discussion of clothing in the upper grades, it is but one step further to the subtler matter of personality and the manners and conduct of the ideal individual. The bad manners of the modern child have been grossly exaggerated; but where room for improvement manifests itself, the bad manners should not be taken for granted. Parents of Victorian memory are sometimes sparing of home training; they are right in forgetting forever that "the child should be seen and not heard," but more effective training must be substituted. The art teacher can not turn her class into a finishing school, but she can save her own nerves and help the whole organization by taking a few steps in the beginning toward the more subtle subjective art of conduct where splendid opportunities arise in connection with costume design and home decoration study; the more objective art involved in drawing and painting and design will likewise benefit through a noticeable improvement in interest and effort.

In this industrial district many dramatizations involving the correct and courteous use of the telephone, the receiving and introducing of guests, have worked out to great advantage and have proved to be very effective. There have been many varied and worthwhile table-setting projects; in one very handicapped school, the teacher provided the linen and the silver. A real party right in the classroom was the result. The children arranged the table in keeping with the fundamental principles of good design, and the food was well planned and most suitable for the occasion. Just before the children sat down to the table, one pupil asked the teacher, "Should you really use the soup spoon, or is it all right to drink directly from the bowl?" Perhaps this extreme case could only occur in an industrial district—but that is open to doubt! The teacher who has tried these art dramatizations has discovered that she has much to contribute to the child's personal needs, and to his sureness and confidence in present as well as future life situations. In aiming for appreciation and the better life, the progressive teacher can not afford to overlook these practical affairs of conduct when they literally cry for attention. Even the meagre effort of many a teacher has made a friend of the child for life!

Drawing is at the heart of the progressive program as it was in the traditional system—because children love to draw. Fortunately, and in spite of the hue and cry, drawing can never go out of style. There are still many fine conscientious teachers, steeped in tradition, who do not see the error of their ways in putting the drawing emphasis in the wrong place,—at the start. They think they must TEACH everything and they teach too hard. Only time or a miracle will bring progress. A splendid device which works can be put into the hands of the doubting art teacher. "It sounds good but it won't work!" will become a lost phrase.

This teacher can perform a miracle if she will but provide her pupils with paper and crayons. If she doesn't mind feeling a little foolish (why she should nobody knows), then let her read aloud to her class of anyage group, "The Jumblies," or something like "The Pobble Who Has No Toes," both by Edward Lear. If she holds up her end of the job by reading well, vigorously and joyously, and with spirit, the pupils will execute the rest of the miracle. Part of the fun is not to look at the children's pictures until they are completed. The children will work like fiends, they will work joyfully and with delight, and their pictures will be beautiful to see. Finally, each child must be praised for that which is best or most unique or most beautiful in his picture.

TOWARD A MORE PROGRESSIVE ART EDUCATION

By CAROLYN SVRLUGA

It will not do us any good to talk about art or to try to teach art or inspire what is called art appreciation unless we reflect on the nature of the artist's enterprise and the relation of art to that experience out of which it arises and which it serves to enhance. Artists do something more than intensify and clarify experience. They offer a commentary upon it. It is too frequently supposed that only the literary arts are observations or reflections on life, as though all comments have to be made in words. In the sense in which Matthew Arnold said poetry was a criticism of life, all arts, including the plastic arts, are criticisms or interpretations of experience. Thus, art not related to life is not art at all. Mere technique or more scholarship will avail nothing. It does not matter how skillful or how clever an artist or craftsman may be if his powers are expended in the doing of things not worth doing. Mere eloquence is futile unless it be used to express something really worth while. Art is not concerned with the imitative counterfeiting of objective realities. It is rather a transcription than a description of these realities. For generations we have had art education in the schools; and our cities have grown consistently more ugly and congested; our streets more degraded; our countryside more despoiled of its beauty; and life itself more cluttered and confused. All because we have suffered and still suffer from a certain superciliousness on the part of a few aloof spirits and silly art critics. We will continue to suffer unless something is done about it. I know of no better time nor place to begin than in the public schools. It is our business to replace the outworn tastes and practices with quality which rests on the ideal of fulfillment of a function rather than on glitter.

The grade school, as the beginning influence has achieved great results in developing the latent talent of children; but still it has been taken for granted that painting is a hobby-like, leisure-hour affair and that design is superficial decoration. Right here, to begin with, a change has to take place if art is to be given its due consideration and importance in the school curriculum. The misconception of the true value and purpose of art has led to the many ill-advised depression attempts to remove art by removing art teachers or art supervisors. Thomas L. Hopkins says, "While the discharge of Latin teachers probably would remove Latin from the curriculum, the displacing of art teachers merely means that art will be taught by some other persons, less capable, since it is so close to the daily living of both pupils and teachers as not to be subject to removal by administrative adjustments and regulations."

To best see the need for a newer and sounder point of view, let us consider what is involved in a complete art of learning. Psychologically considered, learning is a type of mental activity in which a modification of a previous response to the same stimulus takes place. It is the experience of individuals arising out of felt needs or interests. As such it has a series of stages or points worth considering. First, the learner, through his past and present experiences, is confronted with obstructions to his original mode of response to a stimulating situation. These obstructions may take the form of difficulties, drives, urges, interests, curiosities or desires. Second, he searches in the realm of his present or immediate experiences and also in past racial experiences for a remedy. Third, he evaluates, selects, and applies his findings to the stimulating situation. Fourth, he desires to express his solution, which may be in the form of an idea, concept, or meaning, through an appropriate medium of expression-speaking, writing, painting, sculpting, singing, or dancing. Fifth, for this expression he needs and finds techniques appropriate to the meanings and the medium. Sixth, he fixes the successful acts or those that satisfied the motivating conditions and eliminates the unsuccessful acts. Seventh, he

The Story of Joseph as told by a group of third grade children, "for any visitors who might enter the room." The original was planned to fill a large wall space and was rich in color. It was made by children in the Newark, Delaware schools.

generalizes his modes of reaction so that they become dependable habit patterns or so that he may apply them to new situations, urges, desires, interests, drives, or difficulties.

Each of these seven points considered in the learning process is important to eliminate any one means to reduce its effectiveness. To overemphasize any one to the neglect of others leads to unbalanced child growth and development. Herein lies an important consideration for art education and the basis for the progressive point of view. Is there a balanced relationship among these points in our present system of art education? Consider our art programs in relation to the steps involved in the learning process. The keynote of progressive art education promotes a balanced relationship between the steps involved.

First, it is evident that the stimulating drives, urges, interests, and desires for expression come only from a rich, broad, creative experience. In our present system it is too often assumed that the child brings to the classroom well-developed social needs or experiences; and as a result an isolated gradation and development with artificial stimuli and problems follows. These artificial stimuli do not satisfy the needs of growing boys and girls. They are merely ideas of the teacher imposed upon the child and lead him to believe that school and life are different things; that one cannot be one's real honest self in the school situation. The teacher should realize that art is as contemporaneous as are modern airplanes and living conditions. He should not expect art in schools to thrive upon Greek architecture, Victorian furniture, and Michalangelo's painting. A sounder, more vital art education proceeds from recognition of the individual's interests and needs and develop the means of realizing these in artistic forms. It directs the pupils to a deeper attentiveness to his own life and surroundings by setting him problems of intimate and truthful expression. It ties his artistic perceptions and creativeness to the world in which he now lives. It gives him an opportunity to represent his world and his experience, rather than to create impersonal patterns of light and dark. In short, it encourages only that expression that is natural to childhood. This type of teaching transfers the conception of form from abstract ornament and surfaces to a means of expression. Art thus becomes not luxurious ornamentation, but the expressively energetic, the real, and the communicative.

Unfortunately too many schools stress conformity and agreement, and the child soon learns that giving the teacher what he wants will keep him out of trouble. Few develop strength enough to resist the scene and protect their integrity: to keep their school selves and real selves apart in their own minds. Many have confused it all and rarely react except with what is expected of them. While others are coming to school as to a prison—a place the law keeps them in—very much against their desire and their better judgement. They see nothing in school that is of value to them. They are bored, irritated, unhappy, unsuccessful, and often skeptical about everything in general. They turn more frankly to the movies or to pictures in newspapers and magazines which deal with things that excite them directly, but do not clarify or strengthen their own experiences. More often these are confusing and deadening influences, vulgarizing their imaginations and making them an easy prey to illusions and exploitation. This is certainly an undesirable situation since children do have vivid experiences of their own which they wish to communicate. It is not their concern if what they say is beautiful or not. Their impulse is to draw what is almost complete in their imaginations. This is the creative power, fundamental in every child, but which ceases to exist where life has been moulded into an immovable shape. Our new art education should assure that this power within the child is enabled to grow as freely as possible at each stage of his development.

The development of individuality is natural outgrowth of the recognition of the creative power and of the child's own interests and needs as the stimulating factors in the learning activity. Surely children are not alike and cannot be treated alike just because they can all be made to sit in straight rows, and in seats of the same size and shape. Jane Betsy Welling says, "Socializing the school room is in general little more than making it alive and real and as informal as the rest of our necessary contacts. We are all learning how, slowly, though sometimes it is harder for us, who have been at it a long while to be natural than it is for the children who are still naturally natural." Art education at its best emphasizes the individual and deviates from the usual or commonplace rather than conforming to it. Every pupil is new, at least a different case, representing a different psychological teaching method. Therefore, the teacher must react freshly to every individual student. For every student he must possess a new and different idea of his method of education. This attitude, of course, means that a curriculum or prescribed program of graded lessons is out of place. The curriculum should be everything that happens to the child both in and out of school.

With all this emphasis upon the present needs and interests of the child just what relationship should past racial experience have in our schools? In answer to this question let us ask, "Of what value to the pupil is knowledge of the mysteries of the Hellenic sanctuaries if he is not initiated into the mysteries of the life of our own day?" Of what value to him is a knowledge of ancient art techniques, if he remains a stranger to the techniques and materials of modern art expression? Eugene G. Steinhof says, "Living art, like surgery, is not taught historically but creatively, by actual operation and performance." Progressive education places strong emphasis on the need for cultivating the child's appetite for what he is

going to learn, for helping him to see its use. Past racial experience and subject matter serve as a field of exploration in the child's search to satisfy his needs, interests, and difficulties that have arisen out of his personal experiences.

However, since we do not learn by doing unless we also evaluate what we do, the child should be given opportunity to evaluate this activity involved in the exploration of the past in terms of its effectiveness in the solution of his own problems or interests. Setting forth his findings and conclusions in some tangible form calls for familiarity with the various mediums of expression. Graphic communication is as natural as is talking, singing, dancing, and writing.

In regard to this expression it is important to remember that techniques are a part of the natural process of expression and as such should be used only to externalize the child's feelings, meanings, and ideas when they are already developed. Present instruction in art in all grades and in all types of schools overemphasizes techniques, to the neglect of the other six items involved in the learning process. Not techniques appropriate to the expression of the meanings, concepts, and ideas of the learner in the selected medium, but techniques for the sake of techniques, or techniques for application in mediums unforseen by the learner while they are being acquired. This is evident from conversations with art teachers, from observations of classroom practice, from examination of published books and articles on methods of teaching art, and especially from courses of study in art issued by various city and state school systems. In practically all instances the art principles of subordination, rhythm, repetition, composition, symmetry, color, values, and intensities are developed systematically from simple forms in the first grade to more complicated forms in the seventh or eighth grade, regardless of the relation of these techiques to the functional social experience of the learner. Tricks of painting and unusual "effects" overshadow the fact that, after all, art has nothing to do with technicalities, which are merely the implements with which one builds his picture. If overemphasis in the learning process were at all desirable, it should be committed in favor of those steps more directly related to the promotion of drives, urges, interests, and desires for expression rather than techniques. "With the emphasis upon rich, broad, creative experience, the individual will recognize the need of technique to make the presentation of his meanings clearer, and will therefore encompass technique as a part of the natural process of expression," says Thomas L. Hopkins.

Perhaps the chief reason for all this stress upon the need for those activities that are of use in the solution or satisfaction of a felt need or difficulty is that they are readily fixed or assimilated and appreciated by the learner. Appreciation cannot be developed without creative expression. In our present schools there is too much repression of expression and a tendency to teach narrow formulas and rules for the production and appreciation of art. Real joy in the arts comes only from saturation in these arts and art activities. Furthermore, it is impossible for a teacher who does not himself live an active life and work continually in the arts, to give his pupils anything but purely theoretical unrealities. Not only must a teacher have a continual contact with the reality of his art but also with the reality of life. Otherwise he is out of step with the life-rhythm of his pupils, and he is really old.

Finally, it is the generalization of these modes of reaction to the solution of a problem that leads to its application to new situations, urges, interests, and difficulties and thus makes the art experience an integral part of child growth and development. Art is today thoroughly interwoven in modern living and enters into everything that the child does both in and out of school. It is only when the art work in the school enters into the whole life of the child as an accepted worthy end of living that real learning flourishes. The school environment must be so set up that the child will actually be engaged in developing a generalized pattern of conduct or a way of life, which will be maintained and extended when he passes on from the school environment to the larger social environment outside the school. Away with the conceits of art teaching! Let us make our art teaching simple and honest and take into account the why and the how of education as a whole. Let us make art fit as a functioning part of that whole by stimulating the creative. Everything of consequence will follow.

SUMMARY

I. Teaching art is futile unless we understand the true meaning of art.
   A. We have suffered and still suffer from a certain superciliousness on the part of the public, art critics, and even teachers of art.
   B. There is no better place to begin the replacement of these outworn tastes and practices than in the public schools.

II. Present methods and attitudes toward the teaching of art in the public schools are inadequate and should be remedied by the utilization of more progressive ones.
   A. Because the various forms of art expression are too often considered hobby-like or leisure-time activities, art is not given its due consideration and importance in the school curriculum.
   B. The need for a new attitude toward art education is apparent after a thorough analysis and revision of its aims and methods in the light of a psychological consideration of the learning process.
      1. There are seven general steps in the learning process.

Continued on page 42

PUPILS TRANSFORM CLASSROOM

BY ADELINE TAYLOR
CEDAR RAPIDS, IA.

Tropical Haven was a vacant room adjoining the cafeteria in McKinley high school at Cedar Rapids, Ia., until eighteen senior high pupils under the direction of the art teacher started decorating. They have transformed the space into a teachers' lunch room that is the show place of the school system by painting walls and ceiling with tropical foliage, sea and sky, hiding pipes with gay striped awning, lining windows with geraniums, winding doors with equatorial vines, turning abandoned classroom furniture into pastel dining accessories and fashioning wrought iron lanterns into electric light fixtures.

The one side of the room with windows that view the outside has been made to resemble the exterior wall of an inn, the sill lined with geraniums and a striped awning above hiding the ceiling pipes of the sub-floor room. Brilliant views into the open ocean and adjoining lagoons of the tropics take up the other three walls, all lined with a columned railing that gives one the illusion of dining on the plaza of a South Sea island inn overlooking the tropical grandeur of the seaside. Palm trees, lavender mountain peaks, exotic flowers, potted cactus, brilliant plumed birds, dusky-skinned girls, natives paddling boats, a sailing vessel out of the cloud-topped open ocean, thatched cottages, monkeys playing in the trees, all lend a brilliant atmosphere to the room where the blue sky hue of the upper walls is continued over the ceiling.

In contrast to the brilliant hues of the walls, quartet tables and chairs have been tinted in pastel hues to form a color wheel around the larger central gray table, each accented with salts, peppers and sugar bowls in complementary darked shades. The furniture was junked with outmoded classroom accessories when an old high school building was shut down. One-armed desks were sawed off and seats caned by the children for the rejuvenation. A finishing touch was the making of wrought iron lantern with electrical fixtures in the school metal shop.

Teachers did not realize they were choosing the motif for their dining room when they answered questionaires asking what kind of environment they would choose for a dreamland siesta. Mountains, sea and tropics held majority favor in the compiled results so all have been combined in Tropical Haven, the name chosen for this room.

The children made pencil sketches of different portions of the wall murals before they started the actual painting in waterproof tempera. When preliminary plans were completed small groups of three or four pupils were given responsibility for different sections of the decorations, working during school hours on the project. Thirty-two diners can be seated in Tropical Haven.

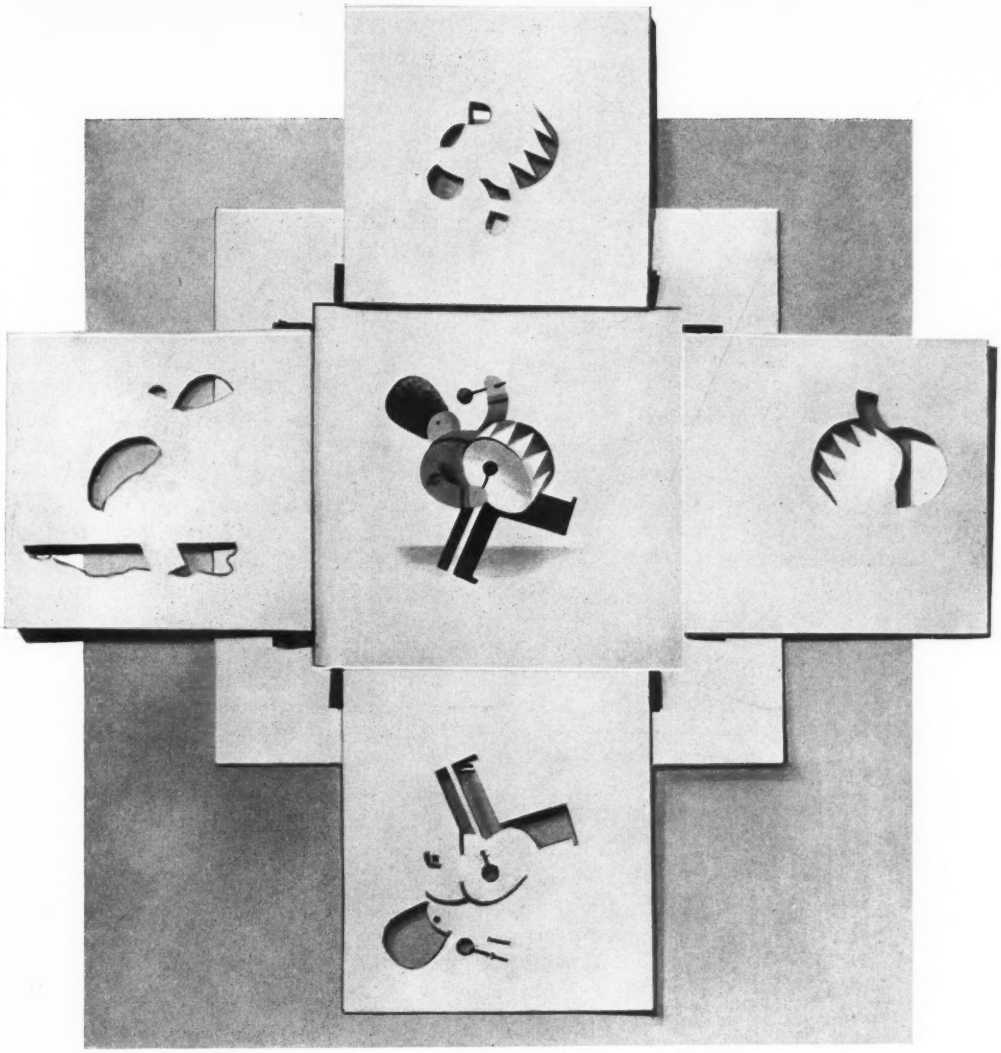
STENCILS

At the left is a Japanese stencil from the Cleveland Museum of Art. This was undoubtedly used for textile decoration for a long narrow strip of cloth. It will be observed that the top and bottom portion of the design, vertically, fit togeter so that any number of interlocking repeats are possible. It is made of heavy mulberry bark paper with silk fibre net. Below is a combination printed and painted stencil by Geoffrey Archbold, showing one of the many ingenious uses that may be made of this technic.

Stencils have infinite possibilities for those who have artistic ingenuity and do not need to result in the rather uninteresting type of decorative design with which most of us associate the word. The Japanese have always created most artistic results with the use of stencils. From other parts of the world today we have seen the work of such artists as Emmy Sweybruck, and others in Europe produce most stimulating results. More recently in America other artists have taken to this form of art expression. Mr. Richard M. Halls has done considerable work in developing this process which is known as "pochoir" in Europe. One of Mr. Halls' pieces is the Hippopotamus shown here in color.

A STENCILLED PICTURE

By RICHARD M. HALLS



A FOUR FLAP DEVICE FOR STENCILS

By GODFREY ARCHBOLD

Stencilling with its numerous possibilities is coming of age in America, and the results which are being produced by artists can scarcely be compared with the rather trite products with which many of us were too famaliar in the past. The methods and results of our American artists are identical with the French process known as "pochoir" (stencil) which seems to be enjoying increasing use here and abroad for reproducing paintings or prints, and for coloring fine book illustrations which is quite a different matter from designing, cutting and printing ones own subjects as shown on these pages. Sometime ago a New York firm issued a limited edition portfolio of reproductions in "pochoir" of paintings by Picasso, Leger Braque and others. Many technics are possible, as may be seen on careful study, and obviously combinations may be made to produce interesting results. Some artists favor a stipple effect produced by pouncing the color through the stencil. Others use a sharp flat style. Different types of registration frames may be used. On emethod of registration is to have two holes punched through the tops of the stencil, the entire series of stencils (or any one print(to afford accurate inter-stencil registration. The holes fit over two metal pegs inserted at the top of the drawing board, assuring that any and all of the plates will always hit the same spot; the paper underneath is fitted in place against three small pins which contact the edges of the paper. Above on this page is shown an ingenious four-flap trap device for producing the Little Drum Major. Each flap is hinged and so adjusted that the four colors which are used in the picture may be accurately applied and synchronized. This device offers many possibilities for the teacher and pupils with originality.

AN EXPERIMENT IN DESIGN

BY KENNETH ARISMAN
DES MOINES

Design is perhaps one of the most misconstrued fields in our present-day educational set-up. Since the beginning of art education in the public schools, design until recently has been considered of secondary importance to the other fields, perhaps because we have not yet become "design conscious." Economic, social, and educational upheavals of the past five years have awakened us to the fact that we can no longer adopt a lassiz-faire attitude toward the subject.

New methods, new materials, and new thoughts create a need for new and better understandings of the things surrounding us. Pioneer designers are reorganizing our lives along better and more complete lines than ever before. Designers, artists, and craftsmen are treading uncharted fields breaking traditional conventions and emerging with a more honest and sincere goal than we had hoped to obtain.

While advancement is being made in architecture, industrial and commercial design, and other fields, we in public school work are not advancing fast enough to meet the changing demands of our students. Many of us still use the old axiom "art for art's sake" and are, consequently, ultra-academic in our thinking. We as teachers often fail to realize that our pupils should be taught as citizens of today, ever alive to the present. These boys and girls are living in a complex, rapidly changing world and are unable to understand the changes taking place around them. This being our situation, it is then our privilege as teachers to acquaint these pupils with our everyday life. From observation: as art teachers, most of us are doing a satisfactory piece of work artistically and a very poor piece of work educationally and sociologically. We are often more concerned with the achievement of a technique or skill than we are with the social or educational experience of the student.

We have in our own schools and communities enough material for thought and action that, if we would use it, we would have one of the most vital and worthwhile courses in the curriculum. Bring into the classroom labels from cans, designs in fabrics, wall-papers and other commercial articles—use commonplace subjects and materials and build up an atmosphere of "design consciousness." "Design consciousness" only comes through understanding. We can make our students "design conscious" by introducing problems involving some industrial, commercial, or perhaps abstract design into the classroom. In studying design on ordinary articles we can establish a mental attitude that will be receptive to change. We can point out defects in design on so-called "modern" things as well as the monstrosities that pass as trade marks, brands, covers, or receptacles of every-day articles.

Associating every-day articles with the class work not only makes the child "design conscious" but, ultimately, creates a demand for articles of better design. Every child will suggest changes in any design if he is able to understand the fundamental features of its structure.

There is a great need at the present time to focus our "art attention" on the demands of our every-day life, thus giving the student a solid foundation for the expression of his creative powers on the problems of the day. Keep the child alive to the errors and contributions of the past and he will have a desire to push back the conventional, and ultimately we shall enjoy a better period of design in all fields of life. Inspiration and originality on the part of the teacher and student plus associating our modern lives with school problems will elevate the problem from the realm of secondary importance to one of first magnitude.

Design has been mentioned as a step in the learning process. By scientific analysis we find that self expression becomes more than a matter of mere drawing and coloring; it becomes creative thinking and that in itself is real learning. If the teacher will handle the problem sympathetically he will find that design is a true expression of the child's creative soul. The results of a problem handled in this manner will show a simple, sincere, and sure appreciation of design.

We believe that we see a solution to our problem. The method is perhaps a bit new, the approach novel, but the results carry out the conviction that teachers can greatly influence the modern trend of art if they can associate class problems with the lives of the pupils individually and socially.

It is foolish for us to fail to seek a sensible solution to the problem simply because it has not been done before. Creative thinking is the keynote to success in any field and it will do our educational set-up much good to "kick over the traces," cast non-essentials to the winds and begin solving some of the more essential problems of life.

This plan was used to develop an appreciation of modern industrial design in a seventh grade group of

unselected students in a public school. The need for the unit arose during a period of free expression in which several pupils attempted "to be modern" without much success. We seized the opportunity and began one of the most interesting units in our experience. We approached the problem as one of mass with little or no thought of line. We saw the need for simplicity, dominance, and orderly functional arrangement pointing out the fact that most of the work would be geometric and flat. The medium used was show card colors. This medium the students had not used before. The pupils readily recognized the limitations of the medium and guided their thoughts accordingly. A brief review of color served to complete the background of the work.

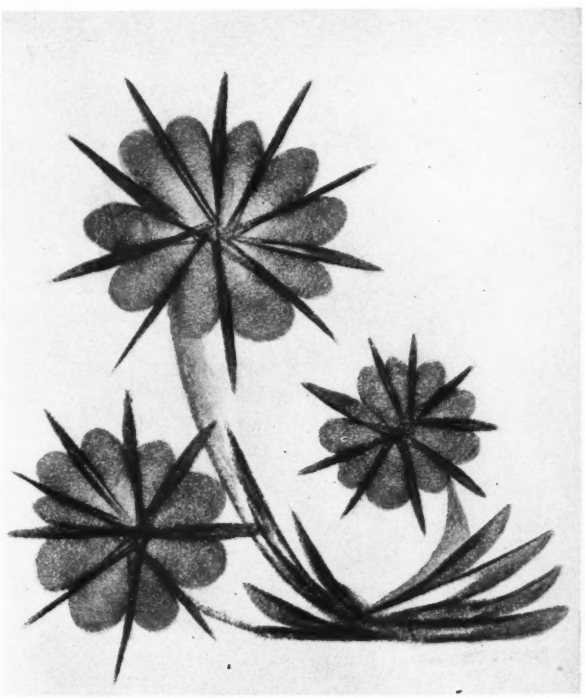
The class automatically became a group of individual personalities each with an abstract thought being expressed freely. Criticism was given only when the pupil felt it was needed. During the work the teacher remained in the background. Designs were created for rugs, fabrics, wall paper, wrappers for commercial articles, and many other ordinary things. Each design showed individual characteristics.

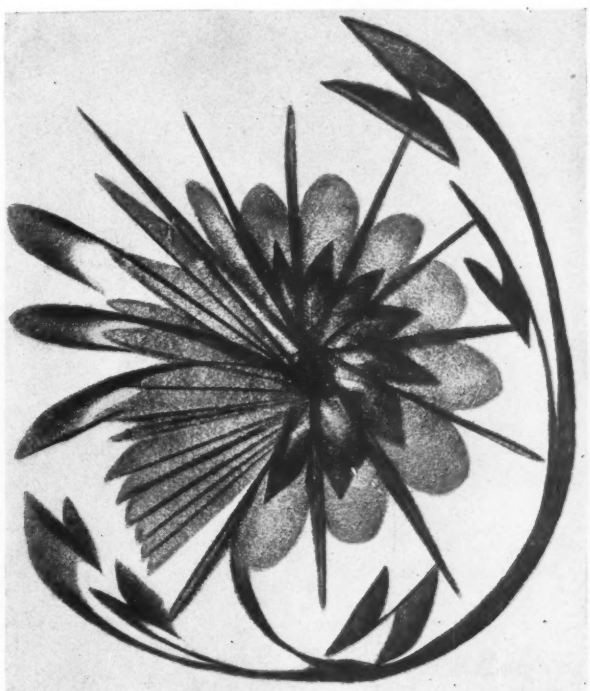
When our design problems were nearing completion, we asked each child to bring in a collection of labels and cartons from articles used every-day in his home. We assembled a very large collection of both good and bad designs. These were mounted for criticism and comment. The class as a whole immediately pounced on them and conducted a severe criticism of the group from the standpoint of modern expression. We tried to keep in mind the point of view of the producer as well as the consumer and how we could improve the design and color of the article "to sell the product." The group agreed that an article well designed although of inferior quality had a better chance of being sold than a good article in a poorly designed package.

When each child had secured an idea he went to work. All preliminary work was done with pencil on white paper, substituting values for color. When the design was completed the child submitted his work to the class for a group criticism. Each criticism acted as a challenge to improve ones work and it invariably did.

Although we did not want to treat lettering as a secondary problem, the time element caused us to draw our problem to a close with some hastily drawn letters.

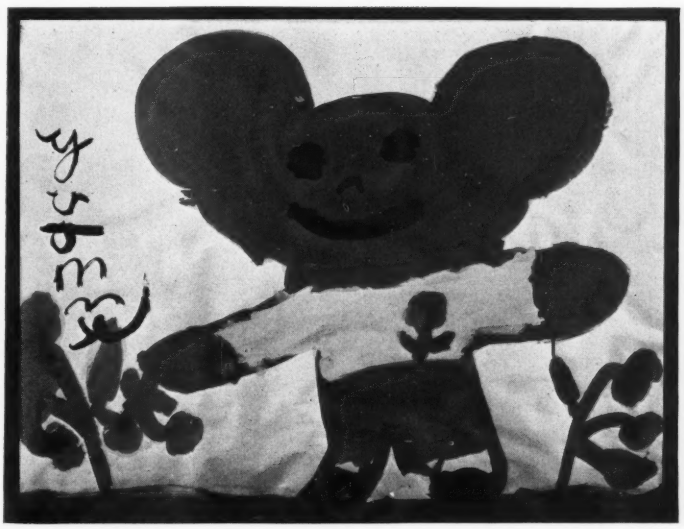
In concluding the unit we can confidently say the element of interest was completely maintained to the end of the project. We can survey the work covered and find we have given knowledge as far as the basic elements of design are concerned, have changed attitudes from the grotesque or humorous to one of respect and reverence, and have developed skills in handling new materials. From this summary we believe we have approached our problem from a standpoint that is pedagogically and psychologically sound.





DROLL FACES

These faces were drawn by children of various ages, at Whittier School, Toledo. Geneva Kennedy was the instructor.



PAINTINGS BY SIX-YEAR-OLDS

These pictures were painted by six-year-old children at the Toledo Museum of Art in the first year of an experimental class which has been designed to watch the growth of talented children over a term of years. They paint and draw freely with as little direction as possible.

MARIONETTES AS RECREATIONAL ART ACTIVITIES IN THE CHICAGO PARKS

By ALICE BEYER, Director

King Edgard VIII of England Appears in Puppet form in Chicago

The Chicago Park District has had marionette clubs in its various Field Houses for many years. There are some 78 Field Houses in Chicago parks where activities, athletic and artistic, are community-shared by the neighbors who use the park facilities.

Marionettes have become a major feature in these Field Houses, and the director has had the foresight to develop the industry as a handicraft and to ask the cooperation of the dramatic department in producing finished plays, and now with W. P. A. it has been possible to extend and enlarge the marionette staff. Don Vestal, a puppeteer with five years practical experience, who formerly operated the John Scarlet Marionettes in Pasadena and later in his native Chicago, was put in charge of this work. With an embryonic staff of six people the group produced a creditable production of *Hansel and Gretel* within an extremely short time and had it ready for the Christmas holidays. It has played 25 performances to date and is still a favorite with audiences who have seen the repertoire of the unit. The fairy story has been added to by the introduction of a procession of forest animals, a lost deer, a camel who teaches astronomy to the animals so they can always find North, a Cherubic choir of guardian angels, a bevy of woodland fairies, and a gingerbread hedge which reverses and becomes the lost children of the village. The production and marionettes were designed by one of Chicago's most promising young artists, Betty McCord.

The second production, "Pirates!!!" was designed by Anthony Rogalski, an established caricaturist, also a member of the group. The figures executed from Mr. Rogalski's designs are equal in the writer's estimation to the best marionettes produced in the country. Mr. Rogalski also designed a set of figures for

"Three Moods of Chopin," a mock-serious ballet pantomine, which plays twenty minutes and serves as a filler-in for short programs.

The third of the group "Scenes from Shakespeare" was devised by Carl Harms, an actor who served apprentice with Fritz Leiber. This production employs some thirty marionettes, and in abridged form consists of the "Balcony scene from *Romeo and Juilet*"; three "Falstaff" scenes from *"Henry the IV"*, part one; The Witches and the "Sleep Walking Scene from *Macbeth*"; and a soliloquy and the "Closet Scene from *Hamlet*". This is an interesting set of figures from a historical viewpoint, in that the Romeo and Juliet figures are patterned after Richard Teschner's style; the "Macbeth" figures, in an Assyrian style; "Hamlet and his Mother" in contemporary simplicity, and "Henry IV", comic-realistic. This was accidental stylization due to the individuality of the different groups who worked on the portions assigned to them. In preparation at this writing, is a nursery play, "The Further Adventures of Goldilocks", which throws together Alice in Wonderland, Red Riding Hood, The Three Bears, Puss-in-Boots, and other similar Mother Goose characters. This presentation has been assigned and directed by Helene Thurston, a puppeteer of wide experience, and will be turned over to the Play-School unit, for audiences ranging from two to six years of age. Work is in hand for summer open-air productions on Chicago beaches and in inland parks, among the trees, similar to the Guignol Shows in Paris parks. For this purpose Burratini are being created after the manner of Nina Efimova. The arms will be operated by rods concealed in sleeve draperies from below, and the head operated on the hand.

The group at present consists of twenty-six people, enlisting artists and designers, carpenters, constructors, and professional voices, among whom are Rita Smith, whose colorful voice is used in the Shakespearian scenes to great advantage, Carl Harms, Burr Tillstrom, Cathryn Troy, and Venita McBurney.

All the figures are sculptured in wood. Experienced wood carvers, although they have not previously worked in marionettes, are members of the unit and some remarkable ability has been developed in members who have never before worked in wood.

Performances are given daily, five days a week, matinees and evenings, in one or other of the field houses, the average audience being 350 people. On occasion audiences are as large as 850. Total audiences to date are well over 15,000. The unit develops in excellence of performance—it must be remembered that many of these people have had no previous manipulation experience—and the audiences are increasing in number and appreciation, so that a part of the director's ambition is being realized: to raise the standard of puppetry in Chicago and impress Chicago with the fact that marionettes are much more than children's entertainments.

Romeo and Juliet Performed by Marionettes in Chicago Parks

Children of Oak Park schools working on masks.

MASK MAKING AS CREATIVE ART

BY CAROLYN SVRLUGA,
DEPT. TEACHER OF ART,
OAK PARK, ILL.
RUTH M. BLANKMEYER
SUPERVISOR

This article is the story of the development of a mask project in the sixth grade classes of Whittier School, Oak Park, Illinois. The exact nature of the project, as well as its length, were not predetermined by the instructors; the work was an outgrowth of the needs and interests of the children themselves. It is the purpose of this report to show how the work developed from the designing of Halloween masks to an enrichment of the children's experiences in the social studies department.

The making of masks is a field rich in creative and decorative possibilities. It offers a real opportunity for creative activity, especially when it is a development of the interests of the children themselves.

The first project developed was the making of an imaginative mask to be worn at the school Halloween party. Our aim was to experience the design principles of color and balance in expressing the school-wide interest in Halloween and in the masks observed at the Field Museum of Chicago, and to gain an appreciation for masks that are creative and original.

With Halloween just a few weeks away and more than one party to look forward to, the children naturally turned to the drawing and designing of masks and the illustration of Halloween subjects. With a little encouragement the whole group was well on its way toward what proved to be an unusually exciting project.

It as a natural outgrowth of the children's own needs, interests and curiosity. In making their designs, some used chalk and others used crayons or paints on various sizes and kinds of paper. A few of

The illustration at the left shows the three steps necessary in completing a mask: the clay model, plaster of Paris mold, and the final model. These were made by a sixth-grade pupil at Whittier School in Oak Park, under direction of Carolyn Svrluga.

the boys cut out their mask drawings and punched holes in the eyes and mouth and tried to fit them over their own faces, hoping to terrify the rest of their classmates. The idea spread quickly and led to the task of devising a more practical means of holding the mask to the face. We solved the problem by punching holes at the sides, reinforcing them with gummed rings, and inserting a string of rubber band. Some of the pupils painted their designs with poster paints on large brown paper bags, cut out openings for the features, and wore these to their party.

The enthusiasm of the class had become so intense that we decided it was a propitious time for a trip to the Field Museum of Natural History to see the many excellent designs of masks made by the Indians, South Sea Islanders, African Negroes, Egyptians, and Chinese. This experiment proved to be a start toward a broader understanding of the origin of masks, their development throughout the ages, and their many uses today. The majority of the pupils thought masks were used only for the celebration of Halloween in our own country, although some of them had been to the Mardi

A group of sixth grade pupils mixing plaster of Paris and preparing clay models and molds with vaseline.

Masks, carving and textiles by children of the Saturday morning class, Toronto Art Gallery.

Gras carnival in New Orleans, and others had seen various Indian ceremonies and dances in which masks played an important part. They were only too glad to report these experiences. Their talks were the basis for other informal discussions on masks and furnished a historic background essential to a finer appreciation and enjoyment of the subject.

Although our original idea in visiting the Field Museum was to study the design quality of masks, it was natural for the pupils to become curious about their actual construction; the work that followed was an answer to the repeated question, "Could we make some masks, too?"

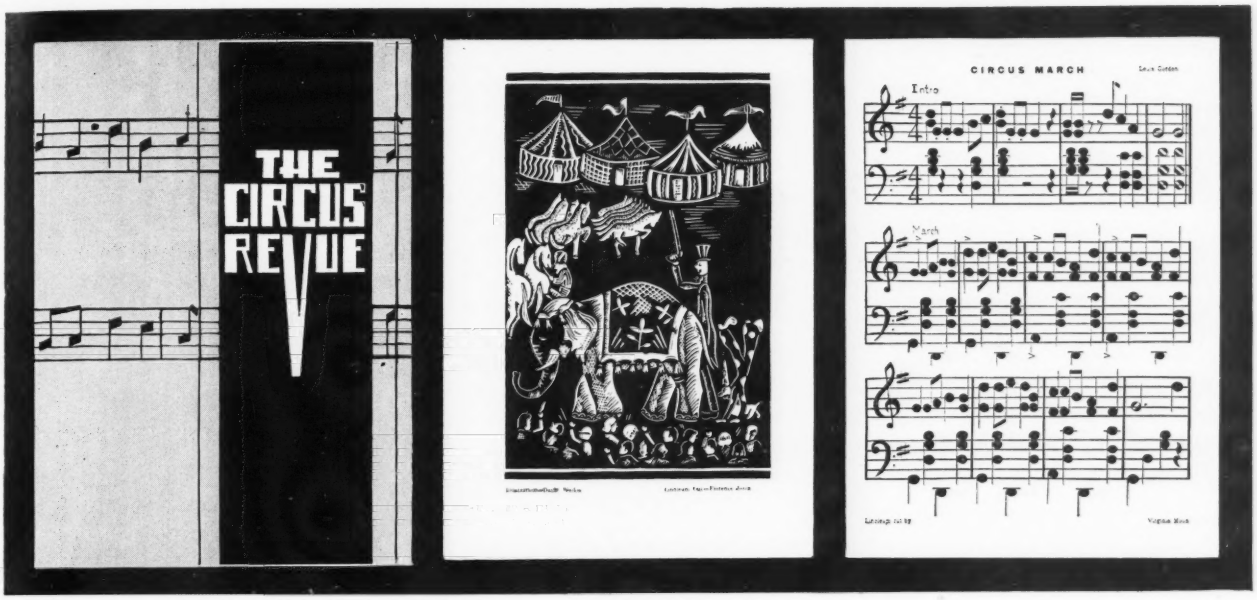
By this time Halloween and the parties had passed, but with the pupil's new curiosity and understanding of masks, their enthusiasm was in no way lessened. They expressed their newly acquired knowledge in a great many different ways. They used new mediums and new materials and developed their own techniques in making their ideas clear and in finishing and decorating their masks.

We started out by drawing and painting mask designs on paper. When a pupil's excitement seemed so intense that his designs became confused and unorganized, it was suggested that he first draw the outer shape of his mask and then put in the features to match this shape; that a curved outer shape calls for features that are harmoniously curved, while an angular shape demands angular features, etc. This proved to be a very satisfactory means of presenting harmony and unity and in bringing the pupils' work within control. Some of the designs were purely realistic, life-like and accurate, while others were truly imaginative ones in which the facial features were used only as points of departure.

The next step was the making of the clay or plastecine. We used rocks, potatoes, or blocks of wood as the basic structure over which the clay was modelled. This was done on drawing boards. Except for the caution to avoid undercutting or overhanging edges of surfaces to insure easy removal of the mask from the clay, the pupils were given freedom to model as they wished. Some followed their original design while others deviated from it to the point of making an entirely new one as they became familiar with the possibilities of clay.

As the pupils finished the models and were ready to make the mask itself, various methods of construction were demonstrated to them, and they were allowed to select and experiment as they chose. After they had covered their models with vaseline, some continued with torn pieces of paper toweling dipped in a thin mixture of library paste and water; others used buckram together with paper toweling, buckram alone, and layers of newspaper alternated with colored papers or colored newspapers. But the majority of pupils were "sold" on the idea of plaster of Paris molds and models. The idea of making more than one model from the mold appealed to them very strongly. Then,

Continued on page 34



The Cover | An Illustration | Circus Music

AN INTEGRATED UNIT

BY BERNICE BURROUGHS
DIRECTOR OF ART EDUCATION,
BEAUMONT, TEXAS

A valuable integrated unit embodies the creative efforts of the art, music and language classes of the Beaumont, Texas, schools in a book entitled *The Circus Revue.*

This book represents the creative efforts in art and music classes of the Beaumont City Schools in connection with a unit of work based on the circus. The subject was chosen because of the interest in the coming of the circus during the fall season. The children wrote the lyrics in language classes and set them to music in the music classes. The art classes drew illustrations for the songs.

A song from each of the nine schools was selected toward a "Circus Revue" party as a culminating activity. The revue was given in an auditorium which would accommodate all children who had taken part in any phase of the work. Each school presented its song in a unique way. The performers, singers, rhythm band and instrumentalists included pupils from every grade in the schools, from the first through high school. The scores used by the orchestra were written by high school students.

In connection with the presentation of the Revue, a group of three large chalk murals by a high school art student were on display. These were illustrations of all the songs and each represented, Assembling the Circus, In the Circus Ring, and The Side Show. Various costumes and stage scenery by the elementary art students were used in the presentation of the songs.

The junior school classes made a thorough study of the circus band, learning the instruments necessary for a forty-piece band and their places in marching formation in the parade. The band was actually made, and shown in the exhibit. The men, seven inches high, were fashioned by the children out of corks and wire and were painted in bright uniforms. The woodwind instruments and drums were cut from balsa mwood and then painted. Coat hangers were used in making the trumpets and trombones. These were made in the shop in one of the junior high schools. The size of each instrument was carefully worked out to scale by the math classes. To preserve the songs, the idea conceived by the art students was to execute them in

linoleum, in the form of this book. The students in each school illustrated these songs and the best of these were cut in linoleum by the junior and senior art classes. The difficult cutting of the music was handled by the high school and several post graduate art students.

The completion of the book, including the color scheme, end paper and cover design, was the work of the high school art students and the printing was done in the high school print shop. The complete piece of work illustrates the commercial use of block-prints in high school art work. Copies of the book will be placed in the music and art libraries of each school.

"Students from the third through the eleventh grades did the illustrations. Some linoleum blocks were cut by fifth and seventh grade students, but the major part of the linoleum cutting was done by high school and several post-graduate art students. The help of these students, with their considerable experience in cutting linoleum blocks, expedited the work and made possible the completion of the book within three weeks for the Art exhibit at the Texas State Teachers Association.

Besides the illustrations, the music was also cut in linoleum. To begin with, this cutting was an experiment since there had been no previous linoleum work with music. It required much skill in both the accuracy and carefulness of cutting as is evident in the music page for the "Circus March". This is the finest piece of music linoleum cutting in the book. For the "Circus March" illustration three color blocks with superimposed color effects were used. This represents a new technique in the use of linoleum blocks in our high school art work.

Over a period of five years, under the direction of the supervisor, the block-print work in the junior and senior high schools has developed to the point of commercial usage in extra-curricula activities. Linoleum blocks were first used five years ago in the high school annual, the "Pine Burr." During the depression there were not sufficient funds to warrant the use of color on the division pages of the annual. To counteract this difficulty and to enhance the attractiveness of the book, linoleum blocks were used at a very low cost. These were printed by students on the high school printing press. Their use gave opportunity for more individual and original expression by the student artists, and also acquainted them with the commercial possibilities of block-print work similar in principle to that of the commercial zinc plate process. This initial work led to the use of block-prints in the following extra-curricula activities: cuts for the junior and senior high school newspapers, covers and place cards for student banquets and civic luncheons, menu covers for assembly, posters for school plays and football games, and general advertising for student activities.

MASK MAKING

Continued from page 32

too, there were some who made papier-mache masks over their plaster models. Another method tried was marbleizing the plaster of Paris with poster paints just before pouring it into the mold.

In finishing and decorating the masks, we used clear shellac over designs made with poster paints, transparent water colors on plaster of Paris, colored lacquer, clear shellac over colored papers, or other combinations of these same materials. Some of the pupils used colored stem wire, dyed rope, feathers, crepe paper, or jingle bells in attaching wigs, hair and other accessories, while others preferred to leave their masks without surface decoration. As can be observed from the accompanying photographs, the designs were either freebrush and spontaneous or very carefully and slowly executed according to each individual's style of working.

For this very exciting experience with masks, we recommend mask-making not only as an opportunity for creative expression, but also as a vital means of correlating the fundamental principles of design, color, drawing, painting, construction and modeling.

The aims and achievements of our problem in mask-making are summarized briefly as follows:

To gain a knowledge of the various methods of mask-making through actual experience;

To provide the opportunity for a broader understanding of the origin of masks throughout the ages and also of the uses of masks in our world today;

To provide new media for creative art expression: the use of plastic or third-dimensional materials like clay, papier-mache, and plaster of Paris, with which the child uses his hands and fingers directly;

To study the design quality of historic masks and to provide a new opportunity for the use of design and color principles already studied in the art course;

To give more respect to individual differences, tastes, and preferences by providing many types of materials and subjects with which to work;

To gain in power of appreciation of the new through the study of historical examples, and likewise to give a fuller understanding of the historic periods studied in the social studies course through the children's own activities about them;

To become familiar with the sources of information and the museums;

To develop the desire and ability to cooperate and assist others for the good of the whole group as well as for the successful completion of the project;

To develop self-reliance in the selection and the use of design, colors and techniques;

To gain a desire and ability to work slowly and carefully in order to attain higher quality of results;

To use time and equipment economically and efficiently and to build up habits of systematic care of tools and equipment.

CHILDREN PAINT PREHISTORIC ANIMALS

BY CATHERINE HOPEWELL
ART TEACHER,
HINSDALE, ILLINOIS

It was through the study of plants and animals of long ago that our third grade became exceedingly interested in those peculiar and fascinating creatures—the dinosaurs. What could be more fun than to imagine and create those strange animals with stranger sounding names—the brontosaurus with its huge body, long neck and tiny head; the stegosaurus with its peculiar double row of broad dermal plates rising from its back; and the tyrannosaurus, the king of them all, with its enormous head and dagger-like teeth.

Large pictures of these strange creatures soon covered our walls, for as soon as a child had sketched an idea or plan, he was given large bogus paper (30°x36″) and colored chalk. And what a blare of color! Purple, blue-green, yellow-green and orange dinosaurs looking for food or fighting with each other appeared in strange backgrounds of brilliant color. Several children decided to work together and they made a panel several yards in length.

The Sinclair exhibit of dinosaurs had been received with great interest and shortly someone in the group suggested that we have one of our own. This expression in clay was carried on with great enthusiasm and every child made some contribution to this world of the long ago.

The dinosaurs were painted with bright colors of tempera paint and then shellacked. Trees and bushes of all types were made by putting clay around sticks found out in the yard; and, while the clay was still wet, pieces of bright colored construction paper—purple, orange and red, a swell as green, were inserted in the wet clay to form huge leaves. The clay cracked when dry, but that made the tree trunks all the more interesting. Newspapers crumpled and dipped in plaster of Paris formed a rough rocky terrain and when painted with browns, greens and purples, made a splendid setting for these huge and interesting animals of an era long gone by.

MARIONETTES IN HIGH SCHOOL

The marionettes shown above were made by pupils of Erasmus Hall High School, Brooklyn, Virginia Murphy, Chairman. The one at the top of the page is a homey scene between the cook and Madame herself. Below is shown the artist and his model.

HAND PUPPETS

The groups shown here were made in a teacher training class at Ohio State University under the direction of Alice Robinson.

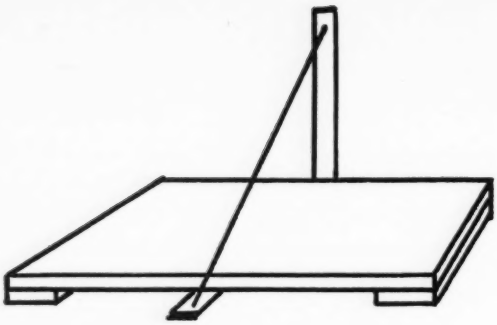


Fig. 1.

POTTERS' WHEEL IN HIGH SCHOOL

BY EDWIN M. WINTERBOURNE,
DENVER PUBLIC SCHOOLS

Art departments in public schools are rapidly answering the challenge of democratic education and altering their courses to serve the masses as well as the talented few. It is a wholesome indication, too, when the boys and girls of the Junior and Senior High Schools openly admit that they like art, art being the designing and constructing of articles which they will actually use in their daily living. Leather work, metal work, crafts, jewelry, clay modeling, pottery, simple wood carving, water color and oil painting, poster designing, mural painting—all have a place in the art rooms of a progressive school.

In some of my crafts classes a great deal of interest has been shown in hand coiled pottery. Most of the students have been designing and making individual breakfast sets consisting of small sugar bowls, cream pitchers and cereal dishes. These are to be fired and glazed. They will then design and hammer trays of copper, pewter, or aluminum.

However, since we installed a few electric pottery wheels, interest has been at a fever heat. The introduction of wheel work in Junior High School is an experiment, but the results are exceeding expectations. When the student is relieved from the effort of kicking a foot power wheel he can concentrate on the work he is doing with his hands. The results have been a pleasant surprise.

Most of the clay furnished to the schools for modeling is suitable for wheel work. It should be fairly plastic (or sticky). The test pieces should be made, fired and glazed to see that the clay will stand the firing, and that the glaze will fit. If there is no kiln in the vicinity it is possible to build a small outside kiln quite cheaply which can be fired with coal or wood. It may be possible to locate a good clay bed in the vicinity of the school, and if the students can mine their own material it will make the work more interesting.

In beginning wheel work it is very important to stress with the students the preparation or "wedging" of the clay. It must have enough moisture so that it will shape easily on the wheel and must be so thoroughly mixed that there are no portions harder than others. This can best be accomplished by means of a metal covered wedging board with heavy bracket and tightly stretched piano wire as shown in cut (Fig. 1). To use it take a lump of clay that can be easily handled with both hands and throw it onto the board in such a way that it is cut in two by the wire. Now pick up one of the pieces, turn it around and throw it smartly against the other piece. Repeat this process again and

The illustration at the top of the page is a wedging board made from a metal covered board with heavy bracket and tightly stretched pano wire.

The various illustrations on this page are intended to give the beginning potter a graphic idea of the position the hands take in the making of pottery on the wheel.

Fig. 2.

CERAMIC ART

again, cutting on the wire, turning the pieces, and smartly whacking them together again. This is the fastest, easiest and surest method of conditioning clay by hand, and it is important to have the correct equipment. Several of these boards should be provided for any class work. After the clay has been thoroughly wedged it is a good idea to wrap it up in a damp cloth and store in a covered earthenware jar.

The throwing wheel should run about one hundred and fifty revolutions a minute and should be kept running at a constant speed. It is very difficult for a beginner to keep a foot power wheel running at the right speed and at the same time keep the hands steady enough for the requirements of the work.

The centering of the mass of the clay is the first thing to be learned. Nothing can be accomplished until this is mastered and it must be practiced over and over. A small piece of clay is more easily centered than a larger piece, so it would be best to start with a ball of clay about two and one-half inches in diameter. Roll it in the hands to make a smooth, regular ball and then throw it smartly down in the center of the wheel head so that it spreads and forms a hemisphere.

A pan of clean water must be kept close to the wheel and the hands must be kept wet all through the process of throwing. If the hands get dry the clay will stick to them and pull the work out of shape.

Now with the wheel running and the hands wet, rest the arms firmly on the support in front of the wheel, and with the hands as shown in Fig. 2, push firmly against the clay. This process will push the clay to the center of the head and cause it to form into a dome shaped mass. Bring the hands close together at the top (Fig. 3), press against the clay with the lower edges of the palms and slowly raise the hands. This will draw the clay up into a slender cylinder which must again be pressed down upon the wheel head. The right hand should be used to press the clay back, using the left hand to steady the mass, and make it again form a mound in the center of the wheel (Fig. 4). Now make the mound approximately two inches in diameter and with the sides vertical so as to form a cylinder.

If the student will practice these operations consistently until he is able to center the clay and prepare the cylinder he will have made a very good start in the art of wheel throwing. The next article will deal with the simple tools required and the methods of forming the basic forms on the wheel.

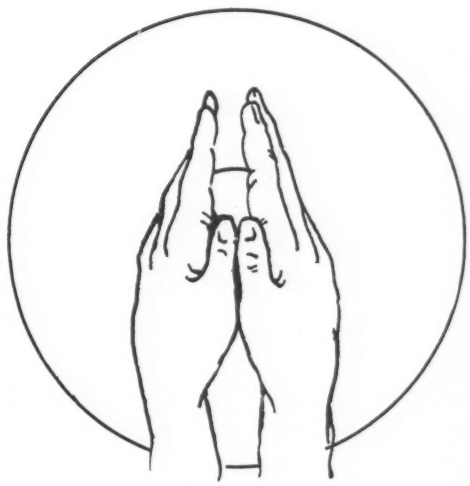


Fig. 3.

Fig. 4.

WOOD CARVING IN HIGH SCHOOL

BY MARY W. DODGE
HUMBOLDT HIGH SCHOOL,
ST. PAUL, MINN.

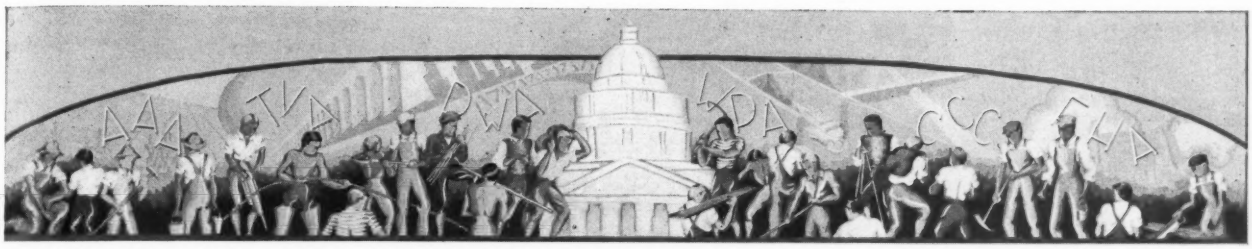
Interest in wood carving was aroused in the craft classes, when carvings from Switzerland, Italy and Mexico were displayed in the art room. Some of the students had seen an exhibition of soap carvings at the Public Library and had done soap carving at one time or another, so it was difficult for them to understand the art of wood carving. The imported carvings were removed after a few days, in order that the students would not depend too much on them for inspiration.

Sketches were made and drawn on the wood. An ordinary jack knife, and occasionally a gauge, was used on soft wood. When finished the carvings were decorated with water color or Tempera.

At first the attempts were crude; but each succeeding figure was a little bolder in design and larger and simpler planes developed. Soon certain characteristics in design and execution were evident, and each student established his own individuality. At first only the boys wished to attempt carving; but as interest increased, a few girls expressed a desire to try. As a result, one girl created such interesting types, that after graduating from high school she was given a position teaching wood carving in a Settlement House in the city. The old lady and her pig, as well as the jolly little fat man, are samples of her work.

The little elves and gnomes made by a boy were very popular and he sold all he could make. Each one, however, was a little different as he evinced a distaste toward making two or more alike. In that respect he was a real craftsman, and his temperament resembled that of the Mexican artist who, when asked to make six or more articles of the same pattern, refused, saying, "To make one is fun, to make another just like it, is work." Another boy, two years after graduation, continues to bring figures to school which he has designed and carved. He takes great pride in designing a variety of types, from Mexican peons and Spanish caballeros to colored mammies and musi-

cians. His little men and women couples are popular, and he, also, sells all he can carve. At present he is teaching this craft to a group of young ladies at the Young Women's Christian Association, as well as to a group of boys at the Neighborhood House. For many of these youthful craftsmen wood carving continues to be an enjoyable pastime, and a profitable one for a few.



CREATIVE ART IN HIGH SCHOOL MURALS

BY RUTH G. ELY
GLENBARD TOWNSHIP HIGH SCHOOL,
GLEN ELLYN, ILLINOIS

The makeup of a mural was a problem in the third and fourth year art classes at Glenbard Township High School, Glen Ellyn, Illinois. The choice of subject concerned the students first of all. To assist in this, the mural and fresco painters of the past and present were studied. Comparison of the early primitive wall decorations with the more modern was made. After some discussion and study of other murals to show the various types of subjects used, the students began their own research. Each individual spent several days before he selected his subject.

In the movie "Thanks a Million," the Yacht Club Boys sang a song which satirized the New Deal. This song prompted Clara Wyckoff, a fourth-year art student, to take the various alphabet projects of the government as the subject for her mural, illustrated above. The theme of the song was that all the government needed was more alphabets. With this in mind, Clara selected the AAA, TVA, PWA, CCC, and FHA as the specific units of the mural.

An illustration of each government project was sketched separately, then assembled into a miniature mural, complete in coloring, with the capital as the center of interest.

The enlarged mural was done on pressed wood and was painted with tempera. The colors in the foreground were strong values of blues, violets, greens, grayed orange with accents of red-orange in the skin tones and highlights of white. The background was worked out in high to low values of violet.

Another interesting mural was worked out by a third-year student. She selected France for her subject because she was studying French and found the historical translations interesting. As specific subjects she used Joan of Arc, modern Paris, a peasant village, a garden scene from the time of Louis XIV, and a scene from the docks of Brittany. Joan of Arc is the center of interest, for all units are radiating from a sphere showing the map of France.

This mural was painted with water colors, with blue predominating in various shades of orange for accents.

Other students used as their subjects sports, animals, nursery rhymes, opera, life and many story illustrations. The entire project required about five weeks time.

The majority of the murals were made to be hung in the home or in rooms at college. Clara Wyckoff gave her production to be hung in the art room at Glenbard.

SAMUEL E. ROBINEAU

It is with the utmost regret that we inform our readers of the death of Samuel E. Robineau. He with his wife, Adelaide Alsop Robineau, founded our present magazine under the name of *Keramic Studio* in 1899. It was due largely to his efforts that the magazin flourished and weathered the many vicissitudes of its early life. It was through his insight of a changing public in post war times that the scope of the magazine was broadened and given the name of DESIGN—KERAMIC STUDIO.

He was not only a business man but a scholar and a connoisseur of art. Much credit is due him not alone for the development of the magazine but also as the co-worker of Mrs. Robineau in the realization of her superb porcelains. It was through his intense interest in ceramic art that the Robineau pocelains came into being and it was though his untiring research and experiment that made possible their production.

Though not a sentimentalist, his kindly spirit endeared him to all those who were fortunate enough to know him. We feel that we sustain a great loss in his death.

THIS MONTH'S COVER

The cover this month follows the new layout adopted in September and which we shall follow throughout the year. Each month will introduce a different technic, thus giving those teachers, designers and students who are interested, an insight into how the decorative panel was developed.

The decoration this month is the work of Roger Middleswart and is done in a technic we have not used before. The designer used tempera paint in many qualities from opaque to transparent instead of using it for its opaque quality only. In other words, by adding more water than usual he was able to produce water color effects in some places, while on others, as in the heavy black background masses, the velvety opaqe quality of the black was used.

Working with charcoal in a three dimensional manner preceded this design. In the charcoal work the aim was to arrive at a simplicity of shape and mass with a fine relation of masses within an established area.

After this charcoal work, which was very large and dealt with flower forms, smaller units two or three inches high were made using the tempera color in a transparent manner. In addition to the combination of opaque and transparent qualities, the plastic quality of color was considered. In other words, much of the form and solidity of the flower forms can be expressed by the hues because some hues come forward and some recede.

TOWARDS MORE PROGRESSIVE ART EDUCATION

Continued from page 20

2. Overemphasis of any of the steps involved in an act of learning leads to *unbalanced child growth and development.*
3. The progressive point of view in art education promotes a balanced relationship between the steps involved.
   a. The stimulating drives, urges, interests, and desires for expression come only from a rich, broad, creative experience.
   b. Past racial experience and subject matter serve as a field of exploration in the child's search to satisfy the needs, interest, and difficulties that have arisen out of his personal experiences.
   c. Opportunity should be given the child to evaluate the activity involved in the exploration in terms of its effectiveness in the solution of his problems or interests.
   d. Familiarity with the various mediums of expression must also be within reach of the child in order that he may set forth his ideas and conclusions and make his meanings clearer.
   e. Techniques are a part of the natural process of expression and as such should be used only to externalize the child's feelings, meanings, and ideas when they are already developed.
   f. Those activities that are of use in the solution or satisfaction of a felt need or difficulty are more readily fixed or assimilated and appreciated by the learner.
   g. Generalization of these modes of reaction to the solution of a problem leads to its application to new situations, urges, interests and difficulties and thus makes the art experience an integral part of the child's growth and development.

EDITOR'S NOTE

Through an error on the part of the printer the name of Robert King did not appear as the designer of the flower panel on the cover of the September issue of DESIGN. In some way another name was inserted at the bottom of the cover where Mr. King's name should have been printed. *We regret this error.*

ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

A Supplement to
DESIGN
OCTOBER, 1936
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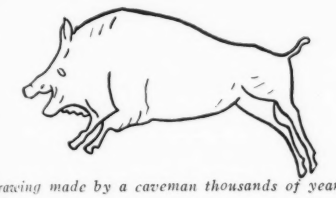
LINE DRAWING



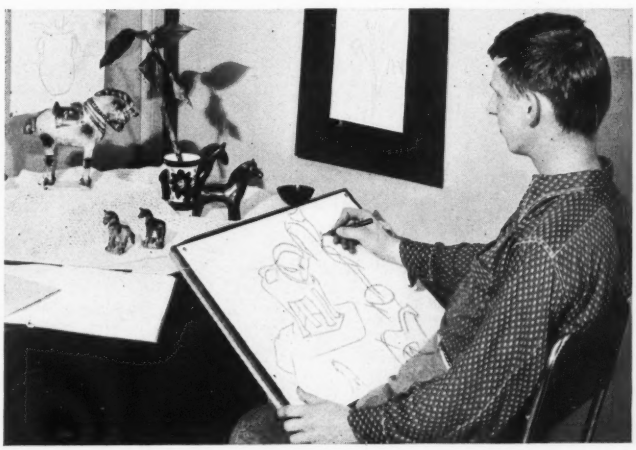
A drawing made by a caveman thousands of years ago.

From the earliest drawings produced by the cavemen many thousand years ago in the prehistoric caves of Southern France and Northern Spain, drawings by the Egyptians, the Greeks, and the Romans, down to such great artists of our day as Matisse, drawing has given man much pleasure.

There can be a great variety in drawing, depending upon the materials used, the aim, and the feeling to be expressed. There are those drawings, for example, which rank high as works of art. We can see some of these in great museums. Then there are those which are mere draftsmanship. By this is meant that they are correct as far as all the rules go, but have little merit as art. Draftsmanship for mechanical uses is the result of learning rules, discipline, and imitation. The kind of drawing which is most interesting comes from an easily understood process. Being able to see and select interesting features and leave out unimportant things is a requirement. For example, the person may wish to select for his expression such factors as the outline of an object, while another person may wish to show forms and how they go together. Someone else may want to draw flat shapes. Through it all the individual must see clearly and feel the things he wishes to draw.

The way a person feels when making line drawings is important. If one sees certain things different from the way another person sees them, that is good. It will give life to his drawing. Besides feeling and seeing, a person needs to have courage and be free to put down just what he thinks best. His attitude makes him draw boldly what he himself sees. That is the secret of all good drawing.

A beginner must naturally make his mind



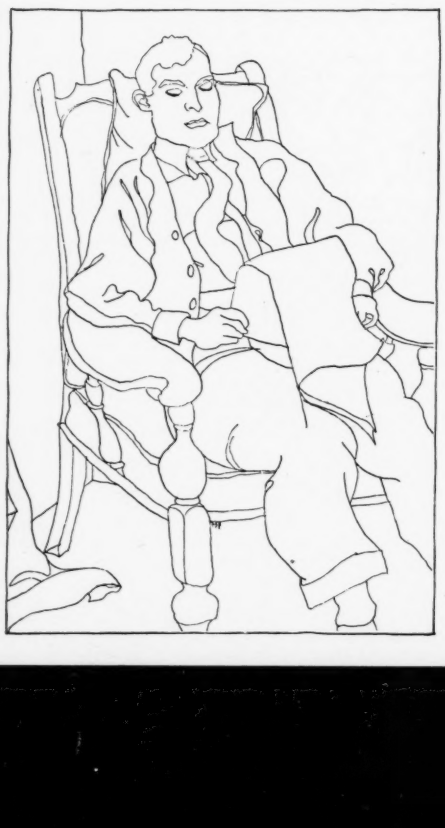
Everyone can learn to draw. Drawing depends upon: Seeing clearly. Learning to make the hand work with the eye. Courage. Concentration.

All drawings by high school pupils reproduced here were made in Evander Childs High School, New York City.

A portrait by a high school pupil drawn without erasing.

and body work together; his hand must follow his eye. What occurs in his mind and feeling will easily pass to the lines in the drawing. If he is drawing with a pencil, there will be little or no concern about making the pencil move as he thinks. It is natural for any person to learn how to make his hand and eye work together, so it is really possible for every person of average ability to learn how to make interesting drawings. Sometimes drawings show how confused and timid a person really is, or how strange he is with drawing materials. The eraser is a tool of timid persons. It has been found almost without exception, that any person doing a little work with art materials can make excellent drawings by following the method presented here. To do this, the individual must use his power of seeing and his ability to follow up. He must live through enough experiences in this drawing to make the co-ordination. And above all, courage in putting down honest and fearless lines of what he sees is necessary. These are the very things that will make good drawings, and drawings of interest to others. In a conversation the interesting thing is a person's point of view. So a drawing should bring out the persons point of view.

A man reading, drawn by a high school pupil at home.



The method explained here has been found very successful with young pupils as well as with adults, in learning the fine points in drawing, because it leads the persons to select the contour edges on what he sees and to study them carefully while his hand is fearlessly drawing with pencil, a uniform line on paper. His eye is kept constantly on the contour or structural edges. It moves slowly down, in and out, and around, while the hand, controlling a pencil, moves in accord over the surface of the paper. It must move slowly. No rules should confuse his observation at first, no ideas of technique should worry the beginner. As ability in drawing grows, rules of perspective may be formed, or even studied, from good sources. And in this case they become a natural part of the whole process. Because he does no erasing and looks at the pencil only when he wishes to get a new start where lines intersect, anyone may soon learn to be an independent thinker.

In learning to draw it is important to remember: 1. Look carefully and long at the outline and edges of the thing to be drawn. 2. Select the important features. 3. Have courage to put down

line drawing by Leonardo Da Vinci, the famous Italian artist.

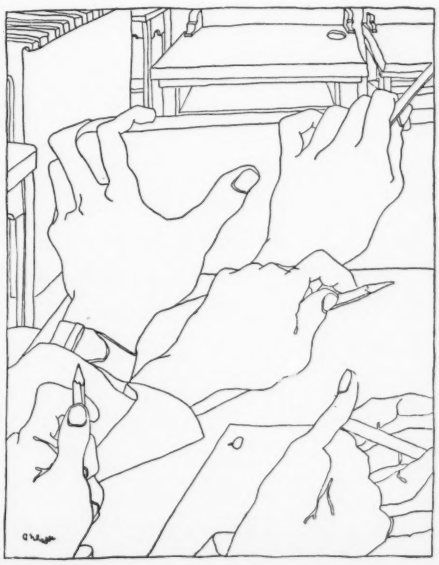
what is selected. Avoid imitating others. Concentrate on seeing. 5. Move the pencil with a firm hand. Move slowly. n beginning to do line drawings one hould have a pencil that is not too ard — an HB or a B pencil is most satfactory. Ordinary white drawing paper ill do, and the large 12″x18″ sheets re preferable to smaller ones. No eraser necessary unless it is to remove finger arks on the paper. If the work is done n a drawing board, it is well to tack the aper to the board with thumb tacks.

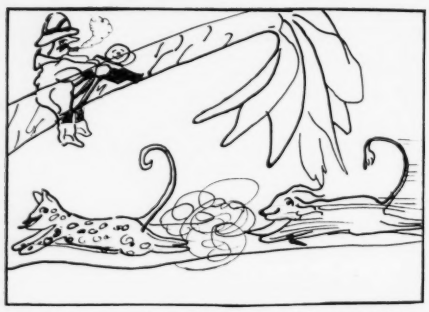
t the beginning, it is well to draw from person placed in such a position that e front of the face does not show. The ack of the head or the side views are mpler to begin with. Just head and oulders can be tried at first, and the ll length figure drawn later as skill inreases. Flowers, fruits and toys are very teresting to draw from. Stuffed birds animals, such as dogs, cats, horses, main quite for a while. Cows make od subjects. It is well to draw the ings which look interesting at the time. rawing portraits of one's friends and latives is always interesting. Landscapes which there are large masses, such as trees, houses, barns and bridges, interiors of rooms of a home, school or public building, make interesting things to draw. One must remember always to look carefully all along the edges of the model that is being drawn and move the eye slowly and make the pencil move steadily. Many drawings should be made of the same object so that as one sees more things in the object he may draw better.

Problems about perspective and construction are apt to come up and in many cases just clear observation of the thing to be drawn settles the problem. However, it may be well to refer to books or ask for help from experienced persons.

Almost every person wants to learn how to draw for the pleasure and satisfaction it will give him, for the use he will make of it in his daily life, and for the ability it will give to enjoy the many things to be seen in every-day life. Everyone can learn how to draw reasonably well with practice and thought.

A drawing by a high school pupil from his own left hand.





One of a series of drawings by an eight year old boy.

For some reason, most of us think that only a few talented ones can share the great satisfaction, joy and ability in other lines of work which drawing provides. It is a common thing to hear people say that they can never learn drawing because they cannot even draw a straight line. As a matter of fact, this is not important because straight lines are seldom used by artists in making pictures.

Learning to draw is not as great a problem as generally supposed and every person who has normal intelligence and is physically fit can get much pleasure from this form of art. Drawing depends first of all on clear seeing—the ability to look carefully at the model. Usually people do not look carefully and long enough at what they wish to draw. They do not really see the important things which make it interesting, and which the careful artist brings out in his work.

HELPFUL BOOKS:

These books should not be looked at and are not necessary until one has done much line drawing. It is not wise to try to draw like someone else has drawn or to copy a drawing made by someone else.

Freehand Drawing and Sketching. Dora M. Norton, Bridgman Publishers, Pelham, N. Y.

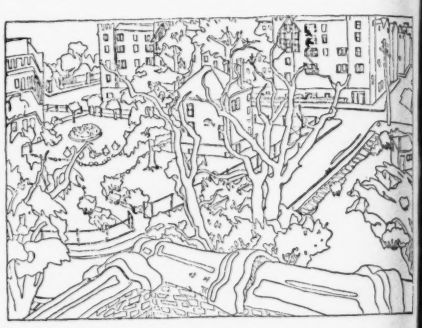
Art for Amateurs and Students. George J. Cox. Doubleday Doran & Co., Garden City, N. Y.

Humorous illustrations by Gluyas Williams and Gardner Rea which appear in *The New Yorker* and other magazines.

Various books and portfolios are to be found in most libraries containing line drawings by the great artists of the past.

THINGS TO DRAW:

Portraits (heads and shoulders) of friends, parents, brothers and sisters, and any other persons who are interesting. Full length views of people sitting, standing, reading or doing some quiet work; toys such as trains, engines, automobiles, airplanes, wooden animals, dolls; massive landscapes with groups of buildings, trees



A landscape by a high school pupil drawn from a window.

and other interesting forms; Pets and other animals that remain quiet, domestic animals such as cows, horses, and pigs; stuffed animals and birds; clusters of fruit, views of hallways, school rooms, rooms in a home; pieces of furniture with clocks, books and other objects arranged on them; radio cabinets in their setting; groups of objects as shown on page 1. Artists call such a grouping a "still life." The best drawings are those that set down just what the person doing it saw after very careful study.

There are many other kinds of drawing than line drawing, but this is a very simple way because anyone can own a pencil and paper these days. A pencil is a line-making tool. Other forms of drawing are made best with different tools such as charcoal on rough paper, brush drawings with paint or ink on paper. Pen drawings are much like pencil drawings and should be used as described above.

Other supplements in this series include lettering, pottery, painting, modelling and sculpture, textiles, block printing, sheet metal work, art appreciation. Each student should have one of each, binding all ten into a forty-page book on art.